

**Title**

**Author**

**Accession No.**

**Call No.**

**Borrower's  
No.**

**Issue  
Date**

**Borrower's  
No.**

**Issue  
Date**

44-22-2

AMARSIN GH



COLLEGE

Library

Checked

Class No. 822.33

Book No. L43SP

Acc. No. 3265



1981

**Title**

**Author**

**Accession No.**

**Call No.**

**Borrower's  
No.**

**Issue  
Date**

**Borrower's  
No.**

**Issue  
Date**

Com. Al. 78 116

THE

Oxford and Cambridge Edition

OF

SHAKESPEARE'S

# KING LEAR.

WITH INTRODUCTION AND NOTES FOR STUDENTS  
AND PREPARATION FOR THE EXAMINATIONS.

BY

A. J. SPILSBURY, M.A.,

*Senior Classical Master at the City of London School,*

AND

REV. F. MARSHALL, M.A.

*(Late Exhibitor of St. John's College, Cambridge),  
Rector of Mileham, formerly Vice-Principal of the Training College, Carmarthen  
and lately Head Master of Almondbury Grammar School.*

London:

GEORGE GILL & SONS, LD.,

MINERVA HOUSE, PATERNOSTER SQUARE, E.C.4.



A - S - college

522 33

L 13 Sp

acc no 3265  
A S. College

First Edition, 1902.

Fourteen Editions and Impressions  
to 1939.

seiras

Q122

Q152 <sup>1</sup> → rising-fa

The Oxford and Cambridge Edition.

## EDITORIAL.

THIS Edition of Shakespeare's *King Lear* is designed to satisfy the requirements of Candidates for all Public Examinations, and is distinguished from the majority of School Editions by certain special features, the purpose of which may be briefly indicated

The work consists of three sections, the **first** containing the necessary introductory matter and sketches of the characters of the play; the **second**, the text of the Play with brief notes; the **third** section contains fuller additional notes, grammatical explanations, versification, classical allusions, glossary and examination papers.

The **Literary Introduction** contains separate sections upon all subjects in connection with the Play, together with sketches of the characters in the Play, upon which Examiners are in the habit of framing questions. The study of this portion of the book may be deferred until a general knowledge of the Play has been acquired by the Student, whilst the paragraphs printed in small type may be omitted altogether by the Candidate for Elementary Examinations.

The **Life of Shakespeare** has been included, not only because it is likely to be of interest to the general reader, but also because a knowledge of the principal events in the poet's life is frequently required by Examining bodies in connection with the study of any particular play.

The **Marginal and Foot Notes** are intended to suffice for the needs of Junior Students, and are printed in conjunction with the text. The Editors have found by experience that such an arrangement conduces to a thorough knowledge and understanding of the text much more readily than when the young Student is expected to turn to the end of the book, in the case of every difficulty that presents itself.

The **Additional Notes** are intended mainly for Senior Students, and may be studied apart from the text. Junior Students, who desire to attain distinction in any Examination, or such as possess a natural taste for literary subjects, may also refer profitably to this Section.

**Shakespearian Grammar** has been treated at some length in as simple a manner as is consistent with the subject. Illustrative passages from the Play have been quoted in full in order that the Student may be saved the tedious labour of continually referring back to the text.

**Classical Names and Glossary** will be referred to as necessity arises during the study of the Play. In the case of these, as in that of the Grammar, illustrative passages are quoted in full. Thus, for the purposes of revision, these Sections may be studied apart from the text.

**Examination Papers** are given at the end of the book. As these are based upon the model of the papers set at Oxford and Cambridge Local Examinations, they should prove specially serviceable where Candidates for such Examinations have to be considered.

The obligation of the Authors to the authorities consulted in the preparation of this Edition has almost always been recorded in the pages of the work.

W. H. K.

Ed. 8th 9

A. J. SPILSBURY,  
F. MARSHALL.

**Title**

**Author**

**Accession No.**

**Call No.**

**Borrower's  
No.**

**Issue  
Date**

**Borrower's  
No.**

**Issue  
Date**



# CONTENTS.

## PART I. Introductory—

	PAGE
NARRATIVE OF SHAKESPEARE'S LIFE .. ..	i.
SOURCE OF THE PLOT OF THE PLAY ✓ .. ..	v.
SOURCE OF THE SUB-PLOT ✓ .. ..	vii.
EDITIONS OF THE PLAY ✓ .. ..	viii.
OTHER PLAYS ON THE STORY OF KING LEAR ..	x.
PERIOD OF THE PLAY .. ..	xi.
DATE OF THE PLAY ✓ .. ..	xi.
THE UNITIES .. ✓ .. ..	xiii.
ANACHRONISMS .. ..	xiii.
DURATION OF THE ACTION OF THE PLAY ..	xiv.
ON CHARACTER INTERPRETATION .. ..	xv.
THE FUNCTION OF TRAGEDY .. ..	xvi.
CHARACTERS OF THE PLAY.. ..	xix.

## PART II. The Text with Marginal and Foot Notes .. ..

ADDITIONAL NOTES .. ..	112
------------------------	-----

## PART III. Supplementary—

VERSIFICATION .. ..	130
THE ENGLISH OF SHAKESPEARE .. ..	138
GRAMMAR.. ..	145
PLAY ON WORDS .. ..	148
CLASSICAL AND OTHER ALLUSIONS .. ..	149
QUOTATIONS FROM OTHER PLAYS .. ..	155
READINGS .. ..	162
GLOSSARY .. ..	167
APPENDIX .. ..	182
EXAMINATION PAPERS .. ..	187



**Title** \_\_\_\_\_

Author \_\_\_\_\_

**Accession No.** \_\_\_\_\_

**Call No.** ~~\_\_\_\_\_~~

[illegible]



SHAKESPEARE'S HOUSE, STRATFORD-ON-AVON.

## NARRATIVE OF SHAKESPEARE'S LIFE.

### Birth and Parentage.

In this short account of the Life of William Shakespeare, we shall endeavour to confine ourselves to well-authenticated facts, and shall therefore say nothing about supposed ancestry, especially as the name of Shakespeare seems to have been very common in the Middle Ages in many parts of England. There is, however, good reason for supposing that William Shakespeare's ancestors were farmers. The poet's father, John Shakespeare, appears to have been in early life not only a prosperous man of business in many branches, but a person of importance in the municipal affairs of Stratford. He held for one year "the highest office in the Corporation gift, that of bailiff"; he afterwards became chief alderman. He married Mary Arden, who brought him land and houses, but "was apparently without education"; several extant documents bear her mark, and there is no proof that she could sign her name. William, their third and eldest surviving child, was born at Stratford-on-Avon, in April, 1564. His father was then in prosperous circumstances, and when, in July of that year, the plague raged violently at Stratford, he subscribed liberally to the relief of the victims among the poor. In a few years, however, he fell into debt and difficulties, was obliged to mortgage his wife's property, and gradually lost his interest in municipal affairs.

*to convey for  
securing debt*



## ii. NARRATIVE OF SHAKESPEARE'S LIFE.

---

### Childhood and Youth.

In the meantime five children—three boys and two girls younger than William—began to require education. The boys “were entitled to free tuition at the Grammar School of Stratford,” where they were taught the rudiments of Latin, grammar and literature, and to write in Old English characters, as was then the custom in provincial schools. In later life William Shakespeare acquired some knowledge of the French language (of which he made use in the Play of *Henry V*). His time at school was short, as his father's fortunes steadily declined, and at the age of thirteen he was obliged to apply himself to the trade of a butcher, which was then the only means by which his father earned his living.

### His Marriage.

At a short distance from Stratford stands a thatched cottage, still known by the name of Anne Hathaway's Cottage, and inhabited by descendants of the Hathaways until 1838. It is said to be only a part of the homestead where Anne's father, Richard Hathaway, died in fairly prosperous circumstances, leaving a farm which had belonged to his family for generations to be carried on by his widow and eldest son. Each daughter was to receive for her marriage portion the modest sum of £6 13s. 4d., which in those days was equal to £53 6s. 8d. at the present time, just an eighth of the present value.

Anne Hathaway became the wife of William Shakespeare when he was little more than eighteen and a half years old, she having attained the more mature age of twenty-six. History says little of their early married life, and that little does not point to happiness. Three children were born to them, two daughters and a son.

### Early Life at Stratford

Although we are told :

“Anne Hathaway, she hath a way,  
To charm all hearts, Anne Hathaway,”

she was not able to keep her young husband out of mischief. In the absence of sufficient means of livelihood, he seems to have amused himself among his farmer kinsfolk, and not content with the orthodox sports common to those born and bred in the country, appears to have taken up with bad companions, and to have been led into poaching transactions, which caused him in the end to leave his home and family for several years. More than once he was known to join with others in stealing deer and rabbits from the park of Sir Thomas Lucy, of Charlecote, for which the punishment in those days was three months' imprisonment, and the payment of three times the amount of damage done. Shakespeare bitterly resented the treatment meted out to him, and in revenge composed a ballad on the subject, which he posted up on the gates of Charlecote Park. This, not unnaturally, had the effect of inciting Sir Thomas to further prosecution, and led to Shakespeare's forsaking his home and finding a more congenial occupation in London (1585).



**Life in London.**

There are various reports of the manner in which Shakespeare first tried to make a living on his arrival in London, but he soon drifted into the profession of an actor, in which he made his earliest reputation. He is said to have begun his career as a writer by adapting and re-writing plays by other authors, which, after being bought by an acting company, passed entirely out of the hands of the original playwright. It was not unusual for the manager to invite thorough revision before producing a new or revived play upon the stage. *Love's Labour Lost*, which is commonly supposed to be the first of his dramatic productions, and which may have been composed in 1591, was revised in 1597, and published the following year, when the name of Shakespeare first appeared in print as its author. Its plot, unlike those of most of his plays, does not seem to have been borrowed from any earlier story or romance. *Romeo and Juliet* (1591-3), his first tragedy, on the contrary, had gone through many adaptations since the Greek romance of "Anthia and Abrocomas" was written in the second century. The story had been told both in prose and verse, and was popular throughout Europe. For the plot of *The Merchant of Venice* (1594?) he was indebted to a variety of sources, including a collection of Italian novels written in the fourteenth century. Most of Shakespeare's dramatic work was probably done in twenty years, between his twenty-seventh and forty-seventh year, at the rate of an average of two plays a year.

**His Patrons.**

One patron he had among the nobility, the Earl of Southampton, to whom many of his sonnets are unmistakably addressed, though not by name. Queen Elizabeth showed him some marks of her favour as early as 1594, and after the accession of James I. he was called upon to act before the king. *The Tempest*, which was probably the latest effort of his genius, was performed to celebrate the marriage of Princess Elizabeth with the Elector Frederick, in 1613.

**His Return to Stratford.**

In middle life he developed much good sense and ability in practical affairs. With the object of re-establishing the fortunes of his family in the town of Stratford, he returned thither after an absence of nearly eleven years, and although he spent the greater part of his time in London, he never failed to visit his native place at least once a year. In 1597 he purchased, for £60, the largest house in the town, along with two barns and two gardens, repaired the house, which was much dilapidated, and interested himself much in the gardens and orchard. The purchase of this house, "New Place" by name, for a sum now equalling £480, brought to Shakespeare a reputation among his fellow townsmen for wealth and influence, which was further increased when he applied for, through his father, and duly received, the distinction of a coat of arms. Both as actor and dramatist he was now receiving a good income, and in 1599, when the Globe Theatre was built, he acquired a share in its profits also. His average annual income before that date is computed at more than £130, equal to £1,040 at the present time. Afterwards his income, from various sources, became much larger, and



#### iv. NARRATIVE OF SHAKESPEARE'S LIFE.

he became the owner of a large landed estate. He appears to have been fond of litigation, in which, however, he was generally successful.

##### His last years.

In this time of prosperity he brought out several of his best plays. The comedies, *Much Ado About Nothing* (1600), *As You Like It* (1600), and *Twelfth Night* (1601), were followed by *Julius Cæsar*, *Hamlet*, and *Othello*. *Macbeth* was completed in 1606, and succeeded by *King Lear*, which was played before the Court at Whitehall, on the night of December 26th, 1606. After 1611 he seems to have abandoned dramatic composition, and spent the greater part of his time at Stratford. His health began to fail at the commencement of 1616, but the actual cause of death is unknown. His only son, Hamnet,



TRINITY CHURCH, STRATFORD-ON-AVON.

had died many years before, but his wife and two daughters, Susannah Hall and Judith Quiney, survived him. He died at the age of fifty-two, and was buried inside the chancel of Stratford Church, with this epitaph inscribed over his grave:—

“ Good Frend, for Jesus' sake forbear  
To dig the dvst enclosed heare,  
Blest be ye man yt spares thes stones,  
And cvrst be he yt moves my bones.”

[For the facts contained in the above account of Shakespeare's life I have relied principally upon the authority of Sidney Lee, to whose "LIFE OF WILLIAM SHAKESPEARE" (Macmillan) I would refer all students who desire to acquaint themselves with "the net results of trustworthy research respecting Shakespeare's life and writing."—ED.]



# KING LEAR.

## THE SOURCE OF THE PLOT OF THE PLAY

We find two distinct stories in the Play, viz. :—

(1) **The Main Plot**—the story of King Lear and his daughters.

(2) **The Sub-Plot**—the story of Gloucester and his sons.

The Main Plot and Sub-Plot are skilfully interwoven so that the one assists the development of the other (see p. vii.).

### THE SOURCE OF THE MAIN PLOT.

The Story of King Lear and his three Daughters is found in many writings, the chief of which are :—

#### Prose.

(a) **Historia Britonum**, a work in Latin, the compilation of Geoffrey of Monmouth, a Welsh monk. The translation was made in 1130 from the ancient Welsh (British) source.

(b) **Holinshed's Chronicles**. The story in the Chronicles is abridged from the "**Historia Britonum**."

(c) **The Gesta Romanorum**, a collection of tales in Latin where the story is told of Theodosius "a wise Emperor of Rome."

There is also a ballad of "King Leir and his Three Daughters," printed in Percy's "**Reliques**." In the ballad Cordelia is slain in battle, and Leir dies upon her bosom. Most critics agree in regarding the Play as having been written previous to the Ballad.

#### Verse.

(a) Layamon's "**Brut**," 13th century.

(b) Spenser's "**Fairie Queene**," Book II.; Canto x.

(c) **The Metrical Chronicles** of Robert of Gloucester. 13th century.

(d) "**The Mirror for Magistrates**."

(e) The old Play, "**King Leir and his Three Daughters**" (see p. vi.).

It is tolerably certain that Shakespeare is indebted to *three* authorities, viz. :—

(1) **Holinshed's Chronicles**.

(2) Spenser's "**Fairie Queene**."

(3) The old Play, "**King Leir and his Three Daughters**."

1. **Holinshed** (see Appendix, pp. 182).

Shakespeare deviates from Holinshed in the following points :—

1. **Lear's daughters**. At the time of the division of the kingdom the daughters are unmarried. Subsequently, Gonerilla (*Goneril*) marries Hennisus Duke of Cornwall, whilst Regan marries Maglanus Duke of Albania. Aganippus, one of the Princes of Gallia, asks for Cordeilla (*Cordelia*) in marriage by letter.

*In the Play*. Goneril and Regan are already married.

The King of France woos Cordella in person, and the Duke of Burgundy is his rival.

2. Division of the kingdom. Leir (*Lear*) divides the kingdom into two parts, giving one part to his two eldest daughters, but reserving one part for himself. Cordeilla receives nothing.

*In the Play.* Lear divides the kingdom into three parts, intending to give a part to each of his daughters. Goneril and Regan receive the whole kingdom between them, Cordelia being disinherited.

3. The contest. Gonerilla and Regan against Leir and Cordeilla.

Gonerilla and Regan, with their husbands, make war against Leir, and deprive him of the rest of his kingdom.

Leir takes refuge with Cordeilla in France. Cordeilla and Aganippus raise an army, land in Britain, and defeat the army of Gonerilla and Regan in a battle in which Henninus and Maglanus are slain.

*In the Play.* Cordelia's army is defeated, and she is captured.

4. The end of Lear. Leir is restored to the throne and reigns for two years.

*In the Play.* Lear goes mad and dies on Cordelia's bosom.

5. The end of Cordelia. Cordeilla succeeds Leir and reigns five years. Her two nephews, Margan and Cunedag, the sons of her sisters, revolt and take her prisoner. Cordeilla destroys herself in prison.

*In the Play.* Cordelia is hanged in prison by the orders of Goneril and Edmund.

**The "Fairie Queene."** Spenser deviates from Holinshed in two points only, viz.:—

1. Cordeilla becomes *Cordelia*.

2. Lear abdicates completely, handing over the whole of the kingdom to his daughters.

It will be noticed that Shakespeare follows Spenser in these points. We may add that Shakespeare was probably indebted to Spenser for—

1. The words of the Fool: "*So went out the candle, and we were left darkling*" (I. iv. 228).
2. The manner of Cordelia's death, viz. hanging; though Spenser gives Cordelia's death as suicide.

### **The old Play of "King Leir and His Three Daughters."**

In this Play we have

- (1) An unscrupulous courtier *Skalliger*, friend and adviser of Goneril.  
(2) A messenger conveying letters between the sisters.

*In the Play.* Oswald performs these offices.

- (3) *Perillus*, a faithful friend of Leir and Cordelia, who follows the fortunes of Leir.

*In the Play.* Kent is the faithful friend of Leir and Cordelia, and accompanies Lear in his wanderings.

- (4) Lear abdicates entirely as in *the Play*.

- (5) Gonerilla intercepts a letter from her husband.

*In the Play.* Edgar finds a letter from Goneril to Edmund in the pocket of Oswald.



## THE SOURCE OF THE UNDER-PLOT.

The story of Gloucester and his two sons is undoubtedly based upon **Sidney's Arcadia** (see Appendix 184).

The title of the story is "*The story of the Paphlagonian unkinde king, first related by the sonne, then by the old blind king.*"

## The Story.

Leonatus, prince of Paphlagonia.  
Leonatus has two sons, one legitimate, the other illegitimate.

The bastard son causes Leonatus to dislike the legitimate son.

Leonatus gives orders for the legitimate son to be led into a forest to be killed there.

The servants let the true son go, and he escapes to a neighbouring country, where he takes service as a private soldier.

The bastard son is taken into favour, he gradually assumes chief power, puts his father's eyes out, and turns him adrift.

Leonatus would destroy himself by throwing himself down a precipice.

*The Story* has a happy ending. The two brothers are reconciled, Leonatus is restored to the throne.

## The Play.

The Earl of Gloucester.

Gloucester has two sons, viz. Edgar, legitimate, and Edmund, illegitimate.

Edmund falsely accuses Edgar, and craftily breeds suspicion between Edgar and Gloucester.

Edgar seeks safety in flight from his father's house.

Edgar wanders about the country, assumes various disguises, and feigns madness. He attaches himself to Lear.

Edmund puts out Gloucester's eyes, and turns him out of home.

Edgar saves Gloucester, when he would throw himself off the cliffs of Dover.

*The Play* has a tragic ending. Both Gloucester and Edmund perish. Edgar survives.

## THE NAMES OF THE FIENDS.

The names Modo, Mahu, Flibbertigibbet, Obidicut, Hobbididence, with their several characteristics, are all taken from the **Declaration of Egregious Popish Impostures**, by Samuel Harsnet (afterwards Bishop of Chester and Archbishop of York), published in 1603.

*Hysterica passio* (II. iv. 54) is described by Harsnet under the terms *Mother and Hysterica passio*.

## SUMMARY.

**The Story of Lear** as in the Play, is from

- (1) Holinshed's Chronicles,
- (2) Spenser's "*Fairie Queene*,"
- (3) The old Play, "*King Leir and his Three Daughters*."

To these Shakespeare is indebted for his incidents, adapting and combining them to suit his purpose.

**The Story of Gloucester and his Sons** is from  
Sidney's *Arcadia*.

**The Fiends** are from

Harsnet's *Declaration of Egregious Popish Impostures*.



## EDITIONS OF THE PLAY.

1607. The first mention of the Play is

**The Entry in the Stationers' Register, dated November 26th, 1607.**

"A booke called Master WILLIAM SHAKESPEARE his 'hystorye of King LEAR,' as yt was played before kings maiestie at Whitehall, vppon Sainct Stephens night (20 December) at Christmas Last, by his maiesties seruantes playinge vsually at the 'Globe' on the Banksyde," vjd.

1608. The first Quarto of 1608, the earliest edition, published by Nathaniel Butter.

The title page is as follows:—

"Mr. William Shak-speare, his True Chronicle Historie of the life and death of King LEAR and his three Daughters, with the unfortunate life of Edgar, sonne and heire to the Earle of Gloster, and his sullen and assumed humor of TOM of Bedlam. As it was played before the Kings Maiestie at Whitehall, vpon S. Stephens night in Christmas Hollidayes. By his Maiesties seruants playing vsually at the Gloabe on the Banck-side.

Printed for Nathaniel Butter and are to be sold at his shop in Paul's Church-yard at the signe of the Pide Bull, neere St. Austins Gate, 1608."

1608. In the same year a second Quarto edition was published.

Omissions in the Title page are

(a) "London."

(b) All the words after "Butter."

(c) There are also variations in the spelling of many words.

1623. The first Folio—a general edition of Shakespeare's plays.

1632. The second Folio.

1664. The third Folio.

1685. The fourth and last Folio.

Critics differ on the connection of the Quartos with the Folios.

The Quartos contain about 220 lines which are not found in the Folios.

The Folios contain about 50 lines which are not found in the Quartos (FURNESS).

The principal omissions in the Quartos are—

I. ii. 115-120.

From "This villain of mine comes under the prediction.  
To . . . follow us disquietly to our graves."

I. iv. 334-345.

From "This man hath had good counsel.  
To . . . How now Oswald?"

III. i. 22-29.

From "Who have—as who have not, that their great stars  
To . . . these are but furnishings."

III. ii. 74-88.

From "I'll speak a prophecy ere I go.  
To . . . for I live before his time."



The principal omissions in the Folios are—

- (1) III. vi. The mock-trial is omitted.

Manifestly unadapted for representation on the stage, where the ludicrous might outweigh the tragic picture of Lear's mental aberration.

- (2) III. vii. 101-109.

From "I'll never care what wickedness I do."

To "Now, heaven help him."

On the stage the scene ends effectively with the exit of Cornwall and Regan. The dialogue between the two servants indicates that their sympathies were with Gloucester, and nothing more.

- (3) IV. ii. The dialogue between Goneril and Albany after the exits of Edmund and Oswald is abridged.

The abridgment causes us to lose much of the contrast between Albany and Goneril, but there is nothing omitted that interferes with the development of the plot.

- (4) IV. iii. The whole scene is omitted.

We lose an insight into the exquisite tenderness of Cordelia's character, and a description of her loving attachment to Lear. The scene is also useful as preparing for the meeting of Cordelia and Lear, but is not at all essential to the plot.

- (5) IV. vii. 86-98.

From "Holds it true, sir, that the Duke of Cornwall was so slain."

To "This day's battle's fought."

At l. 85, all leave the stage but Kent and Gentleman. This is the proper conclusion of the scene as a stage effect. The conversation between Kent and the Gentleman produces a tame conclusion.

- (6) V. iii. 205-222.

From "This would have seemed a period."

To "Improper for a slave."

These lines can be well omitted as an abridgment for acting purposes. They have no bearing upon the plot.

Summary. We may remark on the above passages that

In (1), (2) and (5) the omissions considerably heighten the stage effect in each instance.

In (3), (4) and (6) there are abridgments in the different scenes without any interference with the development of the plot.

Whilst critics are divided on the point of assigning the divergences between the Folios and the Quartos to Shakespeare himself, or to the players, they agree in the main that the omissions were made in order to shorten the play in acting. Delius, who discusses the point with great minuteness, ascribes the omissions to the players, thus:—

"In the Quartos we have the play as it was originally performed before King James, and before the audience of the Globe, but sadly marred by misprints, printers' sophistications, and omissions, perhaps due to an imperfect and illegible MSS. In the Folio we have a later MSS. belonging to the theatre and more nearly identical with what Shakespeare wrote. The omissions of the Quartos are the blunders of the printers; the omissions of the Folios are the abridgments of the actors."



Koppel maintains that Shakespeare himself deleted passages both in the Folios and the Quartos, and gives his opinion that

"The original form was essentially that of the Quarto, then followed a longer form, with the additions in the Folio, as substantially our modern editors have restored them; then the shortest form, as it is preserved for us in the Folio."

## OTHER PLAYS ON THE STORY OF KING LEAR.

There are two earlier Plays based on the same story:—

- (1) An old Play on the same subject was acted in 1593, and entered at Stationers' Hall, May 14th, 1594.
- (2) A Play, entitled "The True Chronicle History of King Leir and his Three Daughters, Gonerill, Regan, and Cordeilla," was entered at Stationers' Hall, by Simon Stafford, the printer, on May 3rd, 1605."

This latter Play has been already referred to as one of the probable sources consulted by Shakespeare (see p. vi.).

- (3) Tate made an adaptation of King Lear in 1680.

Tate's *King Lear* was the only acting copy till 1838.

In 1838 Macready restored Shakespeare's *King Lear* at Covent Garden Theatre.

In Tate's *King Lear* the principal alterations are:—

- (1) The omissions of "The Fool" and "France."
- (2) Edgar is made to be the lover of Cordelia.
- (3) There is a happy ending to the play; Edgar marries Cordelia, and Lear is restored to his kingdom.

On Tate's adaptation we may quote from Charles Lamb's Essay "On the Tragedies of Shakespeare."

"Tate has put his hook in the nostrils of this Leviathan, for Garrick and his followers, the showmen of scene, to draw the mighty beast about the more easily. A happy ending!—as if the living martyrdom that Lear had gone through, the flaying of his feelings alive, did not make a fair dismissal from the stage of life the only decorous thing for him. If he is to live and be happy after, if he could sustain this world's burden after, why all this pudder and preparation,—why torment us with all this unnecessary sympathy? As if the childish pleasure of getting his gilt robes and sceptre again could tempt him to act over again his misused station—as if, at his years, and with his experience, anything was left but to die?"

The remarks of Mr. Hudson are even more severe.

"I must refer briefly to the *improvement* which this mighty drama has suffered at the hands of one Nahum Tate; an improvement inflicted for the purpose, as would seem, of dwarfing and dementing the play down to the capacity of some theatrical showman. A part of Tate's work lay in rectifying the catastrophe, so as to have Lear and Cordelia come off triumphant, thus rewarding their virtue with worldly success. The cutting-out of the precious Fool, and the turning of Cordelia into a love-sick hypocrite, who feigns indifference to her father, in order to cheat and enrage him, and thus make him abandon her to a forbidden match with Edgar, completes this execrable piece of profanation. Tate improve *King Lear*! Set a tinker at work, rather, to improve Niagara."—(HUDSON.)



## THE PERIOD OF THE PLAY.

The era intended to be illustrated in the Play cannot be definitely named, but it was a period of which, as regards Great Britain itself, there is no historical record.

Old Chroniclers assign the story of *King Lear* as being contemporaneous with the prophets Isaiah and Hosea, and about the time of the foundation of Rome.

Holinshed, in his *Chronicles* (see Appendix), states that:—

"Leir, the son of Baldud, was admitted Ruler over the Britaines, in the year of the world 3105, at what time Ioas reigned as yet in Juda."

The period is singularly appropriate to the characters. Gervinus points out that in the Play, "special weight is laid upon the fact that it is a heathenish time." The "*men are as the time is*" (V. iii. 31-2). As Schlegel remarks, "Shakespeare never wishes his spectators to forget that the story takes place in a dreary and barbarous age; he lays particular stress on the circumstance that the Britons of the day were still heathen," and he also points out "many coarsenesses in expression and manners," instancing—

- (a) The immodest manner in which Gloster acknowledges his bastard.
- (b) Kent's quarrel with the Steward.
- (c) The cruelty personally inflicted on Gloster by the Duke of Cornwall;

and adds, "Even the virtue of the honest Kent bears the stamp of an iron age, in which the good and the bad display the same uncontrollable energy."

Cordelia and Kent are the only characters that "*redeem nature from the general curse*" (IV. vi. 190).

The following quotation from Gervinus will illustrate the truth of Edmund's words, "*Men are as the time is*" (V. iii. 31-2).

"We know from one authenticated history of the Burgundian and Merovingian houses that *such times and such men did exist*; that family horrors, as we read them in *Lear*, have abounded for centuries even among Christian races. Into such times as these Shakespeare has transported us in the most tragic of his tragedies."

## DATE OF THE PLAY.

We have two means of arriving at a probable date when any particular Play was written.

## I. External evidence.

- (a) Date of entry in the Register of the Stationers' Company.
- (b) Is the Play included in the Folios or Quartos?
- (c) Are there any allusions to the Play by contemporaneous writers?

## II. Internal evidence.

- (a) Are there any allusions in the Play to contemporaneous events?
- (b) An examination of the language and metre of the Play.

**External evidence.** It was entered in the 'Register of the Stationers' Company, November 26, 1607. In the entry it is mentioned as being played before King James, "Upon St. Stephens night at Christmas Last," that is, on December 26th, 1606. Therefore, it must have been written not later than 1606



**Internal Evidence.**

- (1) The names of the fiends are taken from Harsnet's "Declaration of Egregious Popish Impostures" (see p. vii.), which was published in 1603.
- (2) Two remarks of Gloucester's are supposed to refer to contemporaneous events, viz.:—
  - (a) "*These late eclipses in the sun and moon portend no good to us*" (I. ii. 108).  
An eclipse of the moon took place in October, 1605, and was followed by an eclipse of the sun in November.
  - (b) "*We have seen the best of our time; machinations, hollownesse, treachery and all ruinous disorders follow us disquietly to our graves*" (I. ii. 118).  
This has been regarded as an allusion to Gunpowder Plot, November 5th, 1605.
- (3) In a pamphlet of Nash, 1596, the familiar line is quoted thus:—  
"*I smell the blood of an English man.*"  
This appears in the Play of *King Lear* as:—  
"*I smell the blood of a British man*" (III. iv. 184).  
The names of England and Scotland were replaced by the comprehensive title of Great Britain, in the reign of James I., by a Royal Proclamation, dated October 20th, 1604.  
The very striking change in a familiar line is generally considered as conclusive that the Play was written after the Proclamation of 1604.
- (4) There was a great storm in March, 1606, so the storm described in Act III., Sc. ii., is supposed to have reference to this storm.

**Summary.**

The Play could not have been written before 1603.

It could not have been written later than the end of 1606.

If there is any allusion in Gloucester's speech to the eclipses of the moon and the sun in the later part of 1605, we get a definite limit of not earlier than the end of 1605 and not later than the end of 1606.

1. The entry in the Stationers' Register, and dated November 26, 1607, is as follows:—

"*A booke called Master WILLIAM SHAKESPEARE, his 'historye of King LEAR,' as yt was played before kings maiestie, at Whitehall, vppon Sainct Stephens night (26 December) at Christmas Last, by his maiesties seruantes playinge usually at the 'Globe' on the Bankside,*" vjd.

2. In IV. vi. . . . the Folios read:—

"*Seek him out  
Upon the English party.*"

where the Quartos read "**British.**"

Consequently, it has been argued that the line was written before the issue of the Royal Proclamation, October 20, 1604, and was altered before the Quarto was printed in 1608.

3. The Cambridge Editors suggest that "Perhaps Shakespeare began the play in the winter of 1605 and finished it in the summer of 1606, while the fields were still covered with the unharvested corn, and the great storm of March was still fresh in his recollection." They point out that "Various indications in the previous Act seem to point to winter," but that "Lear's apostrophe is addressed to a violent summer tempest, and so Lear describes it."

## THE UNITIES.

**The Unities** are three in number, viz. Time, Place, and Action.

**Time.** The time taken in the representation of the play must coincide with that of the action of the play.

**Place.** No scene of the play must be so located that the *dramatis personæ* shall be unable to visit it in the time allotted for the performance of the play.

**Action.** All characters must contribute to the action of the play, i.e. no unnecessary characters should be introduced.

All scenes must contribute to the action of the play, i.e. no unnecessary scenes should be introduced.

In *King Lear*, the Unity of Action is the only one which is observed.

*The Tempest* and *The Comedy of Errors* are examples of Shakespeare's plays in which all the unities are observed.

## ANACHRONISMS.

An **Anachronism** = an error in dating. So when a writer assigns an event to a date to which it cannot belong, he is said to commit an anachronism.

As the **Time of the Play** (see p. xi.) is connected with a period previous to any historical records of the island of Great Britain, the play is one great anachronism, for in it Shakespeare has introduced many manners and customs of later times. We may point out:—

- (1) Edmund, as an illegitimate son, had been compelled to seek his fortunes abroad.
- (2) The allusion to the tracing of criminals and outlaws by their portraits. Gloucester would adopt this plan for the detection of Edgar.

*" Besides his picture  
I will send far and near, that all the kingdom  
May have due note of him "* (II. i. 82).

- (3) Act II. ii. Kent's description of Oswald is couched in terms applicable to a serving man of the Elizabethan period.
- (4) Act IV. vi. Lear refers to certain customs which could have had no existence among the early Britons.
- (5) The combat between Edgar and Edmund (V. iii.)
  - (a) The challenge by throwing down a glove by Albany and Edmund.
  - (b) The introduction of a Herald sounding a trumpet to summon Edgar.
  - (c) The introduction of terms consistent with the age of chivalry, all point to the period of knighthood.



#### xiv. DURATION OF THE ACTION OF THE PLAY.

---

More definite instances of anachronisms are :

- (1) **The use of spectacles.** "*I shall not need spectacles*" (I. ii. 30). Spectacles were unknown till the 13th century.
- (2) **Bedlam, i.e. the Bethlehem Hospital** as a hospital for lunatics, first mentioned in the Play (I. ii. 137). The Hospital was originally a religious foundation, dating from the middle of the 13th century. Its use as a hospital for insane persons is of a much later date.
- (3) **"To eat no fish"** (I. iv. 17). In the reign of Elizabeth the "eating of fish" was considered a mark of a Papist, so the allusion refers to the unfavourable light in which Papists were regarded as subjects during Elizabeth's reign (see p. 116).
- (4) **Monopolies.** "*If I had a monopoly out*" (I. iv. 161). Monopolies date from the reign of Edward III. They were abolished in the reign of James I. (see p. 117).
- (5) **Nero.** "*Nero is an angler in the lake of darkness*" (II. vi. 6). Roman Emperor, A.D. 54-68 (see p. 152). Clearly an anachronism, for Britain did not come in contact with Rome till the invasion by Julius Cæsar, B.C. 55-54.
- (6) **Marshal of France.** "*The Marshal of France, Monsieur La Far*" (IV. iii. 9). A double anachronism, the name "France" is not known as applied to the country till after the invasion by the Franks. The office of Marshal of France is of much later date.

But we note Shakespeare's accuracy as regards the oaths taken by Lear and Kent. Lear swears by Apollo (I. i. 103, I. i. 152), by Hecate (I. i. 104), by Night (I. i. 104), and by Jupiter (I. i. 173, II. iv. 20), whilst Kent swears by Apollo (I. i. 152), and by Juno (II. iv. 20).

"The Druidical Gods are, according to Cæsar (Bell. Gall. VI. 17), Apollo, Mars, Jove, and Minerva. Lear's oaths by Apollo and Jupiter are therefore historically accurate; so is his swearing by Night as (c. 18). "*Galli se omnes ab Dite patre prognatos se prædicant*," and by Hecate, as a temple of Diana, once occupied the place of the present St. Paul's in London.—MOBERLY.

#### DURATION OF THE ACTION OF THE PLAY.

Day 1.	Act I., i.
Day 2.	Act I., ii. An Interval of something like a fortnight.
Day 3.	Act I., iii., iv., v.
Day 4.	Act II., i., ii.
Day 5.	Act II., iii., iv. Act III., i-vi.
Day 6.	Act III., vii. Act IV. i.
Day 7.	Act IV., ii. Probably, an Interval of a day or two.
Day 8.	Act IV., iii.
Day 9.	Act IV., iv., v., vi.
Day 10.	Act IV., vii. Act V., i., iii.



## ON CHARACTER INTERPRETATION.

The following simple rules are intended to guide students of the play to form their own estimate of the various characters, a much more useful and interesting process than that of committing to memory the opinions of others.

1. In judging the character of any of the *dramatis personæ* take into account all that is said of him in the play by others. Weigh carefully what is said of King Lear, both by his enemies and by his friends.
2. In estimating a person's character by what he himself says, note attentively the circumstances under which his speeches are made. King Lear during the storm on the heath is not the imperious and self-willed man he was when disinheriting his daughter Cordelia. Draw your own conclusions from the power of circumstances to alter behaviour.
3. Do not interpret character by single incidents. Many details must be collected and looked upon in the light of the general view.
4. Observe carefully all contrasts. Shakespeare generally adds to the interest of his characterisation by contrast or by duplication. Cordelia is a marked contrast to both Regan and Goneril, Oswald to Kent.
5. Watch the development of character as time progresses. Note the effect of apparent success in their schemes on the characters of Goneril and Regan. Try to gain an insight into the inward mechanism of the characters.
6. Finally, read over very carefully, and act upon these cautions and hints given by Coleridge. If you take only what the friends of the character say, you may be deceived, and still more so, if that which his enemies say; nay, even the character himself sees himself through the medium of his character, and not exactly as he is. Take all together, not omitting a shrewd hint from the clown or the fool, and perhaps your impression will be right; and you may know whether you have in fact discovered the poet's own idea, by *all the speeches receiving light from it, and attesting its reality by reflecting it.*"

"It is in what I called Portrait painting, delineating of men and things, especially of men, that Shakespeare is great. All the greatness of the man comes out decisively here. It is unexampled, I think, that calm creative perspicacity of Shakespeare. The thing he looks at reveals not this or that face of it, but its inmost heart and generic secret, it dissolves itself as in light before him, so that he discerns the perfect structure of it."—CARLYLE.

"His characters are like watches with dial-plates of transparent crystal; they show you the hour like others, and the inward mechanism is also visible."—GOETHE.



# KING LEAR.

## THE FUNCTION OF TRAGEDY.

### Aristotle's Definition of Tragedy.

No modern critic has really added much to Aristotle's explanation of what Tragedy should be. Briefly stated, his view is that a Tragedy is a work of representative art "which effects, by means of pity and fear, the purification—or rather the "purging," for the term he uses (*κάθαρσις*) is a medical metaphor—of these emotions." And if we take as example any of the greater tragedies we shall find that this canon is satisfied.

### The Tragic Hero.

Aristotle further says that in a Tragedy the characters must be on a grand scale; the hero must not be commonplace, and he must not be bad in character—if he were, we should only feel pleased at his downfall. He must be a man of considerable nobility of temper, and yet with those human flaws and imperfections which so often prove a man's ruin. By the exhibition of the disasters which are the natural consequences of such imperfections when allowed their free course, the audience have their feelings of "pity" and "terror" aroused; they feel pity at the downfall of such nobility and greatness, and the woes which such disaster brings upon even the undeserving; and they feel "terror" at the awful consequences of our human shortcomings, at the inexorable power which hems us in on every side, and which forbids even earth's greatest to transgress its ordinances.

### Illustrations from Shakespeare.

To apply these considerations to some of the tragedies of Shakespeare—we see that in *Macbeth*—valiant, able, generous as he was in the first instance—it is his "vaulting ambition" which proves his undoing; in *Hamlet*, his "brain sickness" and incapacity for prompt action; in *Julius Cæsar*, the tragedy is the tragedy of Brutus and his "political shortsightedness," his habit of taking the name for the reality; in *Othello*, his passionate jealousy. Yet in all these cases, the hero wins, and never alienates our sympathies; nevertheless, in spite of his preponderance of noble qualities, he is a failure.

## THE CHARACTERS OF THE PLAY.

### KING LEAR.

#### The Poet's Intention.

Every consideration points to the fact that Shakespeare intended to depict in this play passion and violence, with its terrible consequences. This is shown

- (a) by his placing the date of the play in a barbarous antiquity.
- (b) by the violent and ungovernable tempers of most of the characters concerned.
- (c) more especially by the particular stress laid upon Lear's imperious and haughty personality.

#### Lear's Imperiousness.

At the very commencement of the play one sees what manner of man Lear is: the bare idea of a public abdication and a public assessing of his daughter's affection for him, sounds like the silly whim of a man accustomed to bend others to his rule. His words to Cordelia, on her plain avowal of her feelings. (Act I. Sc. i.)

*"How, how, Cordelia? mend your speech a little,  
Lest it may mar your fortunes!"*

his impatience of Kent's interposition, late in the same scene, and his frenzied curses upon his daughters (Act II. Sc. iv.), all strike this note in his character.

#### His dignity.

With all his outbursts of passion, and even in his savage invective against his daughters—an invective surely unequalled in all literature for its terrible violence—Lear is never undignified. Note, for instance, his kingly astonishment, when Goneril first dares to criticise his followers. (Act I. Sc. iv.)

*"Are you our daughter?"* and again:—

*"Doth any here know me? . . . This is not Lear;"* or again his almost inarticulate rage, when Gloucester makes excuses for the fiery quality of the Duke." (Act II. Sc. iv.)

*"Vengeance! plague! death! confusion!"*

*Fiery? what quality? Why, Gloucester, Gloucester,  
I'd speak with the Duke of Cornwall and his wife."*

the tone being always to the last, that of a man used to command, and to be obeyed. Even in his madness we catch glimpses of this heroic spirit shining through his incoherence: notably in the fine passage, when he is recognised by Gloucester. (Act IV. Sc. vi.)

Glou.: *"The trick of that voice I do well remember; is't not the King?"*

Lear.

*"Ay! every inch a king?"*

*When I do stare, see how the subject quakes.  
I pardon that man's life.*

*What was thy cause?"*



## xx. THE CHARACTERS OF THE PLAY.

### His abdication.

It may be wondered why, since Lear is of such an autocratic disposition, he should have taken it into his head to abdicate at all in favour of his daughters. Possibly we may see in this act of his—and it must be remembered he had always been eccentric—a sudden fancy that he would make a final renunciation of power. Once made, this resolution must be acted upon, and—what is more—his daughters must repay him by their public protestations of affection. Goneril and Regan, with their insincere and extravagant expressions of love are well enough, but the King waits for something more from his favourite Cordelia. One can picture his annoyance when he is met by her somewhat cool answer :

. . . *"I love your majesty,"*

*According to my bond, nor more, nor less."* (Act I. Sc. i. 86).

It is then that his uncontrollable wrath bursts out, the wrath that is to be followed by such disastrous consequences, both to himself and to others.

Just as Lear's abdication is the basis of all the actual incidents of the play, this outburst of ungovernable rage is the beginning of his moral downfall, culminating in his madness and all the miseries it entails. Notice how continually these two terms are introduced :

The folly of his abdication by the Fool :— (Act I. Sc. iv.),

*"That lord that counsell'd thee,  
To give away thy land,  
Come place him here by me,  
Do thou for him stand.  
The sweet and bitter fool  
Will presently appear ;  
The one in motley here,  
The other found out there";*

or

*"I had rather be any kind o' thing than a fool ; and yet I would not be thee, nuncle ; thou has pared thy wit o' both sides, and left nothing i' the middle ; here comes one o' the parings. . .  
(Enter Goneril) ;*

or again (Act I. Sc. v).—

Fool : *"Can'st tell how an oyster makes his shell ?*

Lear : *No.*

Fool ; *Nor I neither ; but I can tell why a snail has a house.*

Lear : *Why ?*

Fool : *Why, to put his head in ; not to give it away to his daughters, and leave his horns without a case ;" while the capriciousness of his nature is not only shewn by all his actions, but alluded to in so many words by his daughters :—*

(Act I. Sc. i.)

Gon. : *"You see how full of changes his age is : the observation we have made of it hath not been little ;*



Regan: 'Tis the infirmity of his age; yet he hath ever but slenderly known himself.

Gon.: The best and soundest of his time hath been but rash; then must we look to receive from his age, not alone the imperfections of long ingrafted condition; but therewithal the unruly waywardness that infirm and choleric years bring with them. . "

### His insanity.

There is no need to regard the abdication, as Dr. Bucknill regards it, as "the first act of Lear's developing madness"; it is rather the half serious act of a wayward old man. The madness may be said to begin with the infatuated outburst of petulance against Cordelia when she refuses to fall in with her father's mood and vie with her sisters in their insincere protestations. His insanity, which, it should be remembered throughout, is the insanity of ungoverned and ungovernable wrath unable to find an outlet, is further assisted by the, to him, unaccountable acts and tones of his daughters, first of Goneril, then of Regan. When, in reply to the former's insolent complaints about his serving-men (Act I. Sc. iv. 190 seq.), Lear says in his bitterness,

. . . "Are you our daughter?"

He is still sane, but yet perilously near insanity. And, a few lines further on, when he queries

"Your name, fair gentlewoman?"

It is possible to regard the words as those of a madman, but it is far more probable to read in them the extreme bitterness of the soul. It is not long after (Act I. Scene v.) when, left with Kent and his Fool, he exhibits—most pathetic touch of all—those signs of his own consciousness of on-coming insanity.

"O, let me not be mad, not mad, sweet heaven!

Keep me in temper: I would not be mad!"

And again (Act II. Sc. iv), when he receives the second blow, in Regan's. "What need one?" he bursts out;

. . . You think I'll weep,

No! I'll not weep:

I have full cause of weeping, but this heart

Shall break into a hundred thousand flaws.

Or ere I'll weep. O fool, I shall go mad!"

Then follows the storm on the heath and the strain of exposure to its fury among those wild surroundings. This external shock only is needed to complete the shattering of the aged king's mind. According to medical men, insanity as a rule needs either (1), some external shock; or (2) the stimulus of imitation to bring it to a head. Shakespeare in his play makes use of both,

(1) The external shock, in the case of the thunderstorm and its weird terrors; and

(2) The stimulus of imitation, by throwing Lear into the companionship of Edgar, with his pretended madness. The whole scene is a tremendous one, unsurpassed in literature for its terrible grandeur, with its duet of madness or, perhaps,



## xxii. THE CHARACTERS OF THE PLAY.

if one includes the "inspired" chattering of the Fool, one might say its \* trio of madness, accompanied by the roar of the thunder around.

Notice, in passing, the distinction between :—

(a) Lear's madness—due to the strain of passion.

(b) Edgar's idiocy—assumed, in which he purposely talks gibberish, like a stage madman ;

and

(c) The half-inspired, half-foolish remarks of the Fool.

### His Remorse.

As was inevitable for such a man as Lear, not accustomed to look before he leaped, he is only gradually brought by his own sufferings and his ill-treatment at the hands of Goneril and Regan, whom he had not wronged, to take himself to task, and to feel some remorse for the wrong he did Cordelia. Perhaps we may see the first symptoms of his altered attitude of mind in Act I. Sc. ii., where he cries out to the elements . . . "*Here I stand, your slave, a poor, infirm, weak and despised old man.*" And this is the note he strikes, when Cordelia's forgiving tenderness brings his shortcomings home to him, towards the end of the play.—Act IV., Sc. vii.

Cord.

"O, look upon me, sir,

*And hold your hands in benediction o'er me :*

*No, sir, you must not kneel."*

Lear. :

"Pray do not mock me :

*I am a very foolish fond old man.*

*Fourscore and upward, not an hour more or less ;*

*And, to deal plainly,*

*I fear I am not in my perfect mind."*

"I pray, weep not.

*If you have poison for me, I will drink it,*

*I know you do not love me, for your sisters*

*Have, as I do remember, done me wrong :*

*You have some cause, they have not.*

Cord.

"No cause, no cause."

### Contrasted with Hamlet.

In Hamlet Shakespeare has given us the tragedy of a man of the highest abilities and virtues, failing through that fatal hesitation which so often besets the man of thought when confronted by events which call for prompt action. In Lear, we have the precipitous action of a wayward, choleric nature leading him on to ruin. Briefly, one may say that the fault of Hamlet was that he thought too much : while the fault of Lear is that he thinks too little.

### Compared with Œdipus and Creon.

Lear is more like the Œdipus, or perhaps the Creon, of Sophocles ; like Œdipus in his rashness ; like Creon in his offensive habit of sovereignty.

\*The expression "madness-trio," is from R. G. Moulton ("Shakespeare as a Dramatic Artist.")



### King Lear in History.

- (a) Geoffrey of Monmouth (*Historia Britonum*, Bk. II. ch. 11-15) relates the story of Leir and his daughters: he must have derived it from some very ancient Welsh tradition.
- (b) Shakespeare, however, does not seem to have drawn from this source, but chiefly from
  - (i.) Holinshed's *Chronicles*, as he has done, for example, from the story of Macbeth. Holinshed himself refers to Geoffrey of Monmouth and Matthew of Westminster as his authorities.—(Holinshed, Part I., Vol. ii., p. 305.)
  - (ii.) The History of Lear from the *Gesta Romanorum* (15th century). [Ed. Madden, pp. 450-453.]
  - (iii.) Shakespeare probably has interwoven with the Lear story, the histories of Gloster, Edmund, and Edgar, which is contained in Sir Philip Sidney's *Arcadia*.
  - (iv.) *Queen Cordelia*, a historical poem from the *Mirror for Magistrates* (Part I. ii. 324).
- (c) The story in its essentials had also been told in English by Layamon in his *Brut* (circ. 1205 A.D.).

### Literary Extracts

"Lear, as first presented to us, is so self-indulgent and unrestrained, has been so fooled to the top of his bent, is so terribly unjust, not only to Cordelia, but to Kent, that one feels hardly any punishment can be too great for him. . . . Stripped by his own act of his own authority, his fool, with bitter sarcasms, tells him what a fool he has been. And few can regret that he was made to feel a bite even sharper than a serpent's tooth. Still, one is glad to see that he was early struggling against his own first wild passion, and that he would blame his own jealous curiosity before seeing Goneril's purpose of unkindness. One sympathises with his prayer to heaven to keep him in temper—'he would not be mad'—with his acquirement of some self-control, when excusing the hot duke's insolence by his illness. One sees, though, how he still measures love by the allowance of knights it will give him; and it is not till driven out to the mercy of the winds and storm, till he knows that he is but 'a poor, infirm, weak, and despised old man—' till he can think of the poor naked wretches of whom he has before taken too little care, that one pities the sufferer for the consequences of his own folly."—FURNIVALL.

"King Lear, in the extremity of age and desolation, looks back upon the time when he was 'every inch a king,' when his enemies fled before his sword: and even in his madness the rays of his royal and heroic mind burst forth. In peaceful circumstances he wears a lordly form and a majesty of aspect that well become him; in moments of provocation, 'when he stared, the subject quaked.' If his rank and position allowed of no contradiction, still less would his temperament have borne it. He was always eccentric; he had 'ever but slenderly known himself,' his daughters say—that is, he had never learned to control himself; 'the best and soundest of his time had been but rash,' or passionate. This was his nature: it had



become his habit through power and greatness, through the prosperity which had never left him, and had never permitted a thought of misfortune and misery. Such a father fosters hypocrisy and flattery in his children only too commonly for his own punishment: this flattery, again, in its turn only increases still more his violence and irritability. Natural selfishness, even when of a good and affectionate kind, grows in such natures, and degenerates under this constrained family idolatry, and this, perhaps, all the more in the present instance, when the genuine filial love of the youngest daughter came into collision with the pretended love of the elder sister. If this haughtiness of the ruler both at home and abroad, a haughtiness which had never learned to bear the truth, nor to suffer contradiction except from the mouth of the fool, whom the whip could keep within bounds; if this haughtiness were a natural imperfection, nourished by the habits of a long life, we can imagine that these faults would be increased still more by the 'unruly waywardness,' the weakness, and sensitiveness of his 'infirm years.' If we picture such a man still endowed with that strength of passion which makes him not only the child, but the king of that heroic age, we shall require nothing further for the full understanding of his conduct . . . ."—GERVINUS.

"But Lear himself—the central figure of the tragedy—what of him? What of suffering humanity that wanders from the darkness into light, and from the light into the darkness? Lear is grandly passive—played upon by all the manifold forces of nature and of society—and though he is in part delivered from his imperious self-will, and learns at last what true love is, and that it exists in the world, Lear passes away from our sight, not in any mood of resignation, or faith, or illuminated peace, but in a piteous agony of yearning for that love which he had found, only to lose for ever. Does Shakespeare mean to contrast the pleasure in a demonstration of spurious affection in the first scene, with the agonised cry for real love in the last scene, and does he wish us to understand that the true gain from the bitter discipline of Lear's old age was precisely this—his acquiring a supreme need of what is best, though a need which finds, as far as we can learn, no satisfaction."—DOWDEN (*Shakespeare: his Mind and Art.*)

"Great qualities have not been superfluously assigned to the king; the poet could command our sympathy for his situation, without concealing what he had done to bring himself into it. Lear is choleric, overbearing, and almost childish from age, when he drives out his youngest daughter because she will not join in the hypocritical exaggerations of her sisters. But he has a warm and affectionate heart, which is susceptible of the most fervent gratitude; and ever rays of a high and kindly disposition burst forth from the eclipse of his understanding."—SCHLEGEL (*Lectures on Dramatic Art.*)



**CORDELIA.** (*Daughter of Lear*)

All the critics have expressed their hesitation in even speaking of "the heavenly beauty," (as Schlegel puts it) of Cordelia's character. She presents a strong contrast to the general savagery of the age as evidenced in all the other characters, with the single exception of Edgar.

**Her gentle self-control.**

If one tries to sum up her character in one word, the word "restraint" seems most appropriate. This note is evident at the very beginning of the play. Such an ordeal as the public declaration of her love to her father was most offensive to one of Cordelia's temperament. She seems to have been one of those to whom any violent expression of feeling is repellent: this trait is shewn not merely by her disappointing answer (Act I. Sc. i.), "*Nothing, my lord,*" to her father's eager question; but towards the close of the play (Act IV. Sc. iii.), when the messenger is recounting her reception of Kent's news about her father's plight:—

Gent: "*Ay, Sir; she took them, read them in my presence,  
And now and then an ample tear trill'd down  
Her delicate cheek: it seem'd she was a queen  
Over her passion: who, most rebel like,  
Sought to be king o'er her.*"

Kent: *O, then, it moved her.*

Gent: "Not to a rage: patience and sorrow strove  
Who should express her goodliest. You have seen  
Sunshine and rain at once: her smiles and tears  
Were like a better way: those happy smilets,  
That play'd on her ripe lip, seem'd not to know  
What guests were in her eyes; which parted thence  
As pearls from diamonds dropp'd. In brief  
Sorrow would be a rarity most beloved  
If all could so become it. . . ."

It is the reserve and shy reticence of all true deeper natures that we see typified in Cordelia.

**Her honesty.**

Her honesty is remarkable in the same connection: she is truth-loving even to a fault. Many commentators have gone so far as to remark that her coolness and the matter-of-fact attitude in meeting her father's demand for a protestation of love with the blunt truth was merely obstinacy, and it is possible she may have inherited, or imbibed from her surroundings, some of the obstinacy of her father.

**Her shrewd penetration.**

Yet it is more to the point to regard her attitude as the natural revulsion from the hypocrisy of her sisters. Notice—

(1) Her satirical comments spoken aside (Act I. Sc. i.), while her sisters are making their hollow protestations—

"*What shall Cordelia do? Love and be silent*" . . . and  
"*Then poor Cordelia.*"



*And yet not so ; since I am sure my love's  
More richer than my tongue."*)

These remarks are a running commentary on her sister's extravagance and shew her own appreciation of it all at its true worth.

Also (2) her clear reading of the half-hearted suitor, Burgundy (Act I. Sc. i.).

Cor. : *"Peace be with Burgundy !  
Since that respects of fortune are his love,  
I shall not be his wife."*

Again, notice (3) the gentle humour of her farewell to her sisters, in the same scene (Act I. Sc. i.).

Cor. : *"The jewels of our father, with wash'd eyes  
Cordelia leaves you. I know you what you are.  
And, like a sister, am most loath to call  
Your faults as they are named. Use well our father  
To your professed bosoms, I commit him,  
But yet, alas, stood I within his grace,  
I would prefer him to a better place.  
So farewell to you both."*

Or again (4) Her quiet expression of bitterness (Act V. So. iii.).  
*"Shall we not see these daughters and these sisters ?"*

Her simplicity.

Mrs. Jameson (Shakespeare's Heroines) particularly notes the beautiful simplicity and tenderness of Cordelia in the scene (Act IV. Sc. vii.), where she meets with the father who had disowned her. We feel that her tender humouring of him might have restored his mind, especially as the doctor tells us "the great rage" has passed, had she not met before his very eyes the violent death, which shatters his reason again and strikes him down also.

Compared with Antigone.

Cordelia can be most fitly compared with the Antigone of Sophocles. In both we see the same devotion to a blind and aged father : and with these are unmerited sufferings which provoke our pity : but whereas in Antigone we see a masculine energy, proud to fight her own battles, and fully able to withstand Creon ; Cordelia suggests rather to us the gentle feminine type of quiet suffering.

Literary Extracts.

*"To Antigone we give our admiration : to Cordelia our tears."*—  
MRS. JAMESON.

*"She is one of the tenderest of Shakespeare's creations, hard to be understood, yet simple and clear to those who feel rightly. The actress who cannot entirely forget that she is acting will never be fit for this part. . . . The dying Lear gives us a perfect and visible picture of her sweet feminine nature in those few words : 'Her voice was ever soft, gentle and low, an excellent thing in woman' ! Richer in love than in tongue, she possessed not 'the glib and only art to speak and purpose not' ; what she 'well intends, she'll do't before she speaks.' . . . Feminine simplicity and modesty, a*



want or 'tardiness in nature,' as her future husband calls it, helps to chain her tongue in the open scene and makes her utter the fatal word which decides her fate. The natural shyness of such a being to speak before a great assembly, and the perfect truthfulness of soul which directs her to retain half her love for her husband, combine to cause this strange reticence; above all she is actuated in her decision by a sickening contempt and scorn of her sisters, which she can no longer suppress. In the milky gentleness of her disposition there is mingled a drop of gall from her father's obstinacy; by this delicate stroke Shakespeare has linked her to the age and to the family character."—GERVINUS.

"Whilst the elder daughters have inherited and over-developed Lear's bad qualities, Cordelia has fallen heir to his goodness of heart; but he has also transmitted to her a certain obstinacy and pride, but for which the conflict would not have arisen. His first question to her, and her answer to it, are equally wanting in tact. But, as the action proceeds, we find that her obstinacy has melted away; her whole being is goodness and charm."—BRANDES.

"She tells us of herself, and you may accept every word her true lips utter, that

"What I well intend  
I'll do't before I speak:"

Her whole nature shrinks from loud avowals and protestation. She loves to be, not to seem: when Goneril's tongue overflows into fine phrases of filial affection, her very soul recoils. . . . When at last her turn comes in that strange *viva voce* examination, all her truthful instincts are aroused, and it seems to her it would be treason to add her voice to the lying chorus. . . . She will not say a word! Perhaps, one might say, she *cannot* say a word. . . . Blame her, if you please, and tell us what a perfect person would have done. What you may say may be all very true, but the world is not populated by perfect persons, and Shakespeare does not make it his business to draw perfect persons. And you must take her as she is.—PROF. HALES.

## THE FOOL

is one of the most important characters of the tragedy. As it has been often said, upon our estimate of the part he plays depends, to a large extent, our estimate of the play as a whole.

### The wisdom in his fooling.

As Kent very truly says of him (Act I. Sc. iv.)—

"This is not altogether fool, my lord."

when the fool keeps recurring to Lear's own folly in giving away all his titles.

In this connection one must remember that the mediæval ideas of wit and humour were not what our ideas are. In the Court jester we find a combination of the ideas of



## xxviii. THE CHARACTERS OF THE PLAY.

---

- (a) madness,
- (b) inspiration, or genius and
- (c) real wit;

and in the privileged position of the jester we can discern traces of the mediæval amusement at lunatics, combined with the tolerance generally accorded to those supernaturally gifted or with a talent for repartee.

Like the blind prophet Teiresias, in Sophocles' *Œdipus Tyrannus*, the Fool in *King Lear* is the one person who can make home-thrusts at the King, for his good. There is most sage counsel running through all his fooling; and he exhibits the most touching loyalty and affection for his master. Notice his buoyant chatter—an endeavour to cheer the King in his misery—throughout the terrible storm scene. Doubtless, in the introduction of the Fool, one must recognize a good deal more than a mere comic relief or contrast to the tragedy of Lear's position.

### Literary extracts.

The fool in this play is the genuine domestic buffoon: but notwithstanding his sarcastical flashes of wit, for which we must give the poet credit, and ascribe them in some degree to what is called stage effect, he is a *mere natural* with a considerable share of cunning. Thus Edgar calls him an *innocent*, and every one will immediately distinguish him from such a character as Touchstone. His dress on the stage should be parti-coloured; his hood crested, either with a cock's comb, to which he often alludes, or, with the cock's head and neck. His bauble should have a head like his own, with a grinning countenance, for the purpose of exciting mirth in those to whom he occasionally presents it."—DOUCE ("Illustrations of Shakespeare.")

"The one idea, stationary, amidst all the Fool's gyrations of folly is the idea of Lear's original sin of passion, from the consequences of which he can never escape; only the idea is put, not rationally, but translated into an emotional form which makes it fit to mingle with the agitation of the central scenes. The emotional form consists, partly in the irrelevance amid which the idea is brought out, producing continual shocks of surprise. But, more than this, an emotional form is given to the utterances of the Fool by his very position with reference to Lear. There is a pathos which mingles with his humour, where the Fool, a tender and delicate youth, is found the only attendant who clings to Lear amid the rigour of the storm, labouring with visibly decreasing vigour to out-jest his master's heart-struck injuries, and to keep up holiday abandon amidst surrounding realities. Throughout, he is Lear's best friend, and epithets of endearment are continually passing between them; he has been Cordelia's friend (as Touchstone was the friend of Rosalind), and pined for Cordelia after her banishment. Nevertheless, he is the only one who can deliver hard thrusts at Lear, and bring home to him, under protection of his double relation to wisdom and folly, Lear's original error and sin. So faithful and so severe, the Fool becomes an outward conscience to his master: he keeps before Lear



the unnatural act from which the whole tragedy springs, but he converts the thought of it into the emotion of self reproach."—MOULTON ("Shakespeare as a Dramatic Artist.")

"The Fool, the best of Shakespeare's Fools, made more conspicuous by coming after the insignificant Clown in *Othello* is . . . an echo—mordantly witty, marvellously ingenious. He is the protest of sound common-sense against the foolishness of which Lear has been guilty, but a protest that is pure humour; he never complains, least of all on his own account. Yet all his foolery produces a tragic effect. And the words spoken by one of the Knights, "Since my young lady's going into France, sir, the fool hath much pined away," atone for all his sharp speeches to Lear. Amongst Shakespeare's other masterstrokes in this play must be reckoned that of exalting the traditional clown, the buffoon, into so high a sphere that he becomes a tragic element of the first order."—GEORGE BRANDES.

## GLOUCESTER.

Besides the tragedy of Lear's own life and character, there are several secondary plots in the play. The most striking of these is concerned with Gloucester. Like Lear he is hot-headed and capricious, he is foolish and simple in believing ill of his son Edgar, just as Lear is foolish in misjudging Cordelia, and he is terribly punished for his mistakes in the same way as his royal master suffers.

### His simplicity.

Edmund, his base-born son, clearly sees through the father who has brought shame upon him by so often "blushing to acknowledge him." He says (Act I. Sc. ii.)—

*"A credulous father, and a brother noble."*

### His superstitious nature.

Closely allied with his simplicity is his superstition. On hearing from Edmund of Edgar's plot against him, he attributes it to the heavenly bodies:—

Gloucester: *"These late eclipses in the sun and moon portend no good to us: though the wisdom of nature can reason it thus and thus, yet nature finds itself scourged by the sequent effects. . . ."*

which calls forth from Edmund, after the exit of his father, the very sensible soliloquy:—

Edmund: . . . *"This is the excellent foppery of the world, that, when we are sick in fortune—often the surfeit of our own behaviour—we make guilty of our disasters, the sun, the moon, the stars; as if we were villains by necessity; fools by heavenly compulsion; knaves, thieves, and teachers, by spherical predominance; drunkards, liars, and adulterers, by an enforced obedience of planetary influence; and all that we are evil in, by a divine thrusting on."*

In these words (—"often the surfeit of our own behaviour") we may trace Shakespeare's own interpretation of Gloucester's downfall. It is the logical outcome of his own act: in a moment of heedless



## xxx. THE CHARACTERS OF THE PLAY.

---

passion, he had begotten this Edmund, and it is only natural that a son of such parentage should prove a thorn in his side. It is his own sin bringing the ordinary evil consequences in its train, and has nothing to do with the sun, moon, or stars.

As Edgar says (Act V. Sc. iii.) to Edmund:—

*"The gods are just, and if our pleasant vices  
Make instruments to scourge us:  
The dark and vicious place where thee he got,  
Cost him his eyes."*

### KENT

is in some respects the most attractive character in the play, albeit far from perfect. Notice especially his unrestrained violence, even when inspired by "righteous indignation," as in his dealings with the cringing serving-man Oswald (Act II. sc. ii.).

His blunt, outspoken loyalty,

Even in his fidelity to his master, and his generous championing of Cordelia (in Act I. sc. i.) against all consideration of his own interest, one notices the same vehemence, which seems characteristic of the time:—

*" . . . Be Kent unmannerly,  
When Lear is mad. What would'st thou do, old man?  
Think'st thou that duty shall have dread to speak  
When power to flattery bows? To plainness honour's bound,  
When majesty stoops to folly. . . ."*

In fact Kent seems to be the type of loyalty and truth, as Edmund is the type of cunning and villainy.

### GONERIL AND REGAN

May be regarded together for some purposes, though the Fool's words, that they are as like as "crab to crab," are by no means true in all senses. Like they are in their inhuman ingratitude towards their father, but there the resemblance ceases. "She-wolves" they have been not inaptly termed, and it may be almost doubted whether two such fiendish creatures have ever existed outside the dramatist's imagination.

Their unnatural cruelty.

It is hardly necessary to quote passages shewing their terrible natures, but notice the unseemly haste with which, directly Lear has made over the kingdom to them, and Cordelia has been banished, they put their heads together in disparagement of their father. (Act I. sc. i. sub. fin.).

Gon.: *"You see how full of changes his age is; the observation we have made of it hath not been little; he always loved our sister most; and with what poor judgment he hath now cast her off appears too grossly."*



Regan: "'Tis the infirmity of his age; yet he hath ever but slenderly known himself."

Gon.: "The best and soundest of his time hath been but rash; then must we look to receive from his age, not alone the imperfections of long ingrafted condition, but therewithal the unruly waywardness that infirm and choleric years bring with them. . . ."

Had they been ordinary wicked people, we should at least have expected them to allow a little time to elapse before they commenced criticising their benefactor!

#### Their bitterness to Cordelia.

Note further their ungenerous bitterness, when Cordelia is banished; one would have looked to see a little of that assumed generosity that the successful party usually adopts towards the vanquished, but instead we get (Act I. sc. i.):—

Regan: ". . . Prescribe not to us our duties."

Goneril: "Let your study  
Be to content your lord, who hath received you  
At fortune's alms. You have obedience scanted,  
And well are worth the want that you have wanted."

#### The Contrast between them—Goneril, the stronger; Regan, the more malicious.

Goneril is obviously the leading spirit, even as she is the elder. Regan is but a faint echo of her sister at first, though, when started, she seems even more repulsive in her waspish fury than Goneril. It is evident, for example—

(1) that Regan is afraid of her elder sister from the tone of her answer, when Lear complains of Goneril's treatment of him (Act II. sc. iv.).

"I pray you, sir, take patience: I have hope  
You less know how to value her desert  
Than she to scant her duty."

And

(2) from the fact that Goneril comes over in person to see that Regan does not receive her father.

Also

(3) it appears that Lear himself expected better treatment from Regan. His tone is easier, and more that of a father to a daughter when he addresses her (Act II. sc. iv.):—

Regan: "I am glad to see your highness."

Lear: "Regan, I think you are; I know what reason  
I have to think so. . . ."

. . . . Beloved Regan,

Thy sister's naught: O Regan, she hath tied  
Sharp-tooth'd unkindness, like a vulture here:

[points to his heart.]

I can scarce speak to thee; thou'lt not believe  
With how depraved a quality—O Regan!"



## xxxii. THE CHARACTERS OF THE PLAY.

---

And

(4) on Lear's cursing Goneril, there is something peculiarly cutting and bitter in Regan's:—

" . . . O, sir ! you are old."

And again

(5) (Act II. sc. iv., 246. sq.):—

Lear: "I gave you all——"

Regan: "And in good time you gave it."

Again

(6) when Goneril has pared his need of followers down to a beggarly five, there is something most offensive in Regan's three words—

"What need one?"

Goneril like Lady Macbeth.

Goneril's masculine impatience at the gentler nature of her husband Albany, reminds us at times of Lady Macbeth:—

(1) (cf. Act I. sc. iv.):—

Gon.:

"No, no, my lord:

*This milky gentleness and course of yours  
Thought I condemn not, yet, under pardon,  
You are much more attack'd for want of wisdom  
Than praised for harmful mildness. . .*"

also Act IV. sc. ii.

Gon.: "Welcome, my lord; I marvel our mild husband  
Not met us on the way."

And

(2) later when Albany is filled with horror at his wife's atrocities, she replies:—

Gon.:

"Milk-liver'd man!

*That bear'st a cheek for blows."*

Their Jealousy of each other.

In their passion of love for the same man they are more repulsive, if that were possible, than in their treatment of their father. Compare the undignified way in which Goneril speaks of her husband to Edmund, even before the Steward, Oswald, whose whole demeanour shews that he is an accomplice in her infidelity (Act IV. sc. ii.):—

Gon.: "O the difference of man and man,  
To thee a woman's services are due:  
My fool usurps my body."

Osw.:

" . . . Madam, here comes my lord."

[Exit.

Note also that Regan takes the servant Oswald into her confidence (Act IV. sc. v):—

Reg.: "Why should she write to Edmund? Might not you  
Transport her purposes by word? Belike,  
Something—I know not what: I'll love thee much,  
Let me unseal the letter."

Osw.: "Madam, I had rather —"  
 Reg.: "I know your lady does not love her husband;  
 I am sure of that: and at her late being here,  
 She gave strange œillades and most speaking looks  
 To noble Edmund. I know you are of her bosom."

Osw.: "I, madam?"

Reg.: "I speak in understanding; you are, I know't;  
 Therefore I do advise you, take this note,  
 My lord is dead: Edmund and I have talked;  
 And more convenient is he for my hand  
 Than for your lady's; you may gather more."

In Act V. sc. iii., their jealousy comes to a head.

Gon.: ". . . Not so hot:  
 In his own grace he doth exalt himself  
 More than in your addition."

Reg.: "In my rights  
 By me invested, he compeers the best."

Gon.: "That were the most if he should husband you."

Reg.: "Jesters do oft prove prophets."

Gon.: "Holla! Holla!  
 That eye that told you so looked but a-squint,"

and so on, in their unseemly wrangling as to who shall be the accepted  
 of the undesirable bastard Edmund; until at the end it is the enter-  
 prising Goneril that first poisons her sister (Act V. sc. iii., 93):—

Reg.: "Sick! oh! sick!"

Gon. (aside): "If not, I'll ne'er trust medicines,"

and then, masculine to the last, makes away with herself when she  
 sees that all is lost.

## BURGUNDY.

Is one of the suitors for Cordelia's hand whose character does not  
 need much analysis.

### His mercenary intentions.

To an almost ludicrous extent he betrays it in his chagrin when  
 Lear announces that his daughter's dowry will not be forthcoming:—

Bur.: "Most royal majesty.  
 I crave no more than hath your highness offer'd,  
 Nor will you tender less."

Lear: "Right noble Burgundy,  
 When she was dear to us, we did hold her so;  
 But now her price is fallen. Sir, there she stands;  
 If aught within that little seeming substance,  
 Or all of it, with our displeasure pieced,  
 And nothing more, may fitly like your grace,  
 She's there, and she is yours."

Bur.: "I know no answer."

Lear: "Will you, with those infirmities she owes,  
 Unfriended new-adopted to our hate,  
 Dower'd with our curse, and stranger'd with our oath,  
 Take her or leave her!"



## xxxiv. THE CHARACTERS OF THE PLAY.

Bur. :

*"Pardon me, royal sir ;*

*Election makes not up on such conditions.*

Lear : *Then leave her, sir : for, by the power that made me,  
I tell you all her wealth."*

Truly this suitor cuts but a sorry figure ! Yet, even so, he continues to haggle over the dowry :—

Bur. :

*"Royal Lear,*

*Give but that portion which yourself proposed,  
And here I take Cordelia, by the hand,  
Duchess of Burgundy."*

Lear : *"Nothing : I have sworn ; I am firm."*

Bur. : *"I am sorry, then, you have so lost a father,"  
That you must lose a husband."*

Was any so-called lover so despicable ? One feels that Cordelia is too lenient with him in her gentle sarcasm.

### FRANCE.

In excellent contrast to the Duke of Burgundy we have the King of France. The latter is as generous as the former is paltry.

His penetration.

It is France who can exactly appreciate Cordelia at her true worth, and hit off her nature (Act. I. Sc. i., 230 seq.).—

France : *"Is it but this, a tardiness in nature,  
Which often leaves the history unspoke,  
That it intends to do ?" . . .*

*"Not all the Dukes of waterish Burgundy,  
Can buy this unprized precious maid of me."*

His generosity.

Note also how he is ready to efface himself and stand aside, even for so poor a rival as Burgundy, till Cordelia herself shall decide between them.

*"My Lord of Burgundy,  
What say you to the lady ? Love's but love,  
When it is mingled with regards that stand  
Aloof from the entire point. Will you have her ?  
She is herself a dowry."*

### ALBANY.

By a strange fate Goneril is wedded to a husband who would seem a fitter mate for Regan, whilst Regan herself is wife to the wolf-like Cornwall whose savagery would better match that of the elder sister. At first a mere nonentity.

Albany is a cipher at the beginning of the play, a mere tool in the hands of his masterful wife.

(a) In Act I. Sc. i. he alienates our sympathy by not uttering a word in protest against Lear's capricious injustice, being content to reap the reward of Goneril's hypocrisy.

(b) He allows Goneril to rule his household, even to the curtailing of her father's retinue. All he can do in answer to the king's wild outburst against Goneril is to remark :—

Alb.: *"My lord, I am guiltless, as I am ignorant  
Of what hath moved you."*

or, to exclaim, in stupid astonishment,

Alb.: *"Now gods that we adore, whereof comes this?"*  
Only to be silenced by his wife with,

Gon.: *"Never afflict yourself to know the cause."*

When he starts to remonstrate feebly with her:—

Alb.: *"I cannot be so partial, Goneril,  
To the great love I bear you——"*

She again cuts him off with:—

Gon.: *"Pray you, content!"*

(c) At the most, when Goneril fears that her father *"may enguard  
his dotage with their powers, and hold our lives in mercy,"* he  
is constrained to remark, *"Well, may you fear too far. . . ."*

His better nature develops.

However, even this "mild husband," as Goneril contemptuously calls  
him, will turn at last, horror-stricken at the she-monster who is called  
his wife (Act IV. Sc. ii.).

Alb.:

*"O Goneril,*

*"You are not worth the dust which the rude wind  
Blows in your face. I fear your disposition:  
That nature which contemns its origin  
Cannot be border'd certain in itself."*

Gon.: *"No more: the text is foolish."*

Alb.: *"Wisdom and goodness to the vile seem vile:*

*Filths savour but themselves. What have you done;  
Tigers, not daughters, what have you perform'd?  
A father, and a gracious aged man,  
Whose reverence even the head-lugg'd bear would lick  
Most barbarous, most degenerate! have you madded.  
If that the heavens do not their visible spirits  
Send quickly down to tame these vile offences  
It will come,  
Humanity must perforce prey on itself,  
Like monsters of the deep."*

## CORNWALL.

A contrast to Albany.

The Duke of Cornwall seems to be in direct contrast to the Duke  
of Albany. He first appears as definitely taking the part of Edmund  
(Act II. Sc. i.), and believing his account of the innocent Edgar's plot  
against his father.

His brutality.

But he is soon to shew himself in a truer, and more revolting aspect,  
as one who has no reverence for grey hairs. In the fracas between  
Kent and Oswald, Cornwall again lends his ear to the lying tales of  
the latter, and puts the aged Kent in the stocks (Act II. Sc. ii.).

Corn.:

*"Fetch forth the stocks!"*

*You stubborn ancient knave, you reverend braggart!  
We'll teach you.—"*



## xxxvi. THE CHARACTERS OF THE PLAY.

Kent: "Sir! I am too old to learn:  
*Call not your stocks for me: I serve the king;  
 On whose employment I was sent to you:  
 You shall do small respect, show too bold malice  
 Against the grace and person of my master,  
 Stocking his messenger."*

Corn.: "Fetch forth the stocks! as I have life and honour,  
 There shall he sit till noon."

And finally in that terrible scene, which closes Act III., where Gloucester is blinded on the stage Cornwall displays, in conjunction with his vixenish Regan, a monstrous ferocity which puts him outside the pale of humanity altogether. His very servants are emboldened by their horror of such an act to wreak vengeance on the perpetrators. It is difficult to say which outshines the other in spiteful cruelty, Cornwall or Regan.

Reg.: "Ingrateful fox: 'tis he."

Corn.: "Bind fast his corky arms."

Corn.: "Bind him, I say."

[Servants bind him.]

Reg.: "Hard, hard; O filthy traitor."

Corn.: "To this chair bind him. Villain, thou shalt find."

[Regan plucks his beard.]

Glouc.: "By the kind gods, 'tis most ignobly done  
 To pluck me by the beard."

And so on, up to the final horror of the actual blinding:—

Corn.: "Out, vile jelly,  
 Where is thy lustre now."

**EDMUND**, the villain of the play.

His Cynicism—

is made apparent (1) at his entrance in Act I. Sc. ii.

Edm. "Thou, nature, art my goddess: to thy law  
 My services are bound.  
 . . . . . I grow; I prosper;  
 Now, gods, stand up for bastards!"

(2) Especially in his stage "asides" does he most shamelessly avow his knowledge of the good, but his firm determination to follow what is bad: (cf. Act I. Sc. ii., sub. fin.) [Exit Edgar.]

Edm.: "A credulous father, and a brother noble,  
 Whose nature is so far from doing harms  
 That he suspects none; on whose foolish honesty  
 My practices ride easy. I see the business.  
 Let me, if not by birth, have lands by wit:  
 All with me's meet that I can fashion fit."

(3) Thus, in the way he plays upon his "credulous" father Gloucester's wrathful suspicion of Edgar, he is almost ridiculously open: with a less hasty man than Gloucester, Edmund's glib fabrications would hardly meet with credit.

- (4) Again in Act III. Sc. iii., after having listened to his father's confidences about the possibility of "*a power already footed*" from France, to avenge the aged king's wrongs, we get a similar brazen avowal of wicked intentions from Edmund.

[Exit Gloucester.

Edm. "*This courtesy, forbid thee, shall the duke  
Instantly know; and of that letter too:  
This seems a fair deserving, and must draw me  
That which my father loses; no less than all:  
The younger rises where the old doth fall.*"

[though, it is but just to notice, he can hardly have imagined that such a horrible fate was in store for Gloucester as his blinding at the hands of Goneril and Regan.]

- (5) It is the same cynical self-seeker whom we see again appearing as the chosen lover both of Goneril and of Regan, and he cynically laughs at the passion of both of them.—(Act V. Sc. i. 35 seq.)

Edm: "*To both these sisters have I sworn my love;  
Each jealous of the other, as the stung  
Are of the adder. Which of them shall I take?  
Both? one? or neither? Neither can be enjoyed,  
If both remain alive; to take the widow  
Exasperates, makes mad her sister Goneril;  
And hardly shall I carry out my side,  
Her husband being alive. Now then, we'll use  
His countenance for the battle; which being done,  
Let her who would be rid of him devise  
His speedy taking off. As for the mercy  
Which he intends to Lear and to Cordelia,  
The battle done, and they within our power,  
Shall never see his pardon; for my state  
Stands on me to defend, not to debate.*"

- (6) (i) His cynicism takes a somewhat higher tone in the concluding scenes, when he is wounded in his combat with Edgar, and Albany discovers his wife's passion for Edmund; there appears a glimmer of conscience in his words:—(Act V. Sc. iii., 163-4).

Edm. "*What you have charged me with, that have I done  
And more, much more: the time will bring it out.*"

or (ii) *ibid.* line 200 seq.

Edm. "*This speech of yours hath moved me,  
And shall perchance do good: but speak you on,  
You look as you had something more to say.*"

and again (iii) *ibid.* 343 seq.

Edm. "*I pant for life: some good I mean to do  
Despite of mine own nature. Quickly send,  
Be brief in it, to the castle: for my writ  
Is on the life of Lear and on Cordelia.  
Nay! send in time!*"

and (iv) his stoic resolution to face the worst when he sees that his villainy has come to nothing (Act V. Sc. iii. 174).



## xxxviii. THE CHARACTERS OF THE PLAY.

---

" . . . " *Thou hast spoken right, 'tis true ;  
The wheel is come full circle ; I am here.*"

rings of a personal courage and grim determination which is almost admirable.

### Points in extenuation of his Character.

#### (a) *His bad upbringing.*

It should be borne in mind that, base and avowedly hateful as his character is, he could hardly be otherwise, with the weak, easy-going libertine Gloucester for his father. Note—

- (i) In the opening words of the play, how his father speaks of him :—

Kent : " *Is not this your son, my lord ?* "

Glouc. : " *His breeding, sir, hath been at my charge : I have so often blushed to acknowledge him that now I am brazed to it.* . . . . "

- (ii) He also remarks that " *He hath been out* " (i.e., seeking his fortunes abroad) " *nine years, and away he shall again.* "

A son with such an upbringing might well feel animosity towards his parent, and be goaded into an irreligious egoism which turns his hand against every man—even his brother " *by order of law.* "

#### (b) *His bravery and intellect.*

Once allow this, and it must be confessed that he shews considerable personal bravery and capacity, and his judgment of men and things is clear and sound. He is the villain, as indeed he proclaims himself most openly, but this very openness must be set against his villainy.

#### (c) *His stoic determination.*

As has been noticed, he accepts the inevitable with a grim resignation, and even shews a touch of humanity at the last.

### Literary Notice.

" We can assign causes to explain the evil in Edmund's heart. His birth is shameful, and the brand burns into his heart and brain. He has been thrown abroad in the world, and is constrained by none of the bonds of nature, or memory, or habit, or association. A hard, sceptical intellect, uninspired and unfed by the instincts of the heart, can easily enough reason away the consciousness of obligations the most sacred. Edmund's thought is as active as a virulent acid, eating its rapid way through all the tissues of human sentiment. His mind is destitute of dread of the Divine Nemesis." —DOWDEN (" *Shakespeare : his Mind and Art.* ")



**OSWALD,**

the steward, and confidential servant of Goneril, is the typical servile follower.

**His servility and insolence.**

His character is not one that merits much consideration. It need merely be said that we find in him that combination of cowardice, insolence, and cringing which we expect to find in those of his class. Secure in the protection of his wishes, he dares to "bandy looks with" the aged Lear, and to remark, "*I'll not be struck, my lord.*"

**His cowardice.**

His cowardice we see exemplified in Act II. Scene ii. when Kent gives him the beating he so well deserves; and his lying effrontery in the account he gives of the meeting. ("*This ancient, ruffian, sir, whose life I have spared at suit of his grey beard —*"). As Lear says (Act II. Sc. iv.)—

*"This is a slave, whose easy borrow'd pride  
Dwells in the fickle grace of her he follows."*

**EDGAR.** (*son of Gloucester*)

As has been remarked above, Edgar and Cordelia are the two shining examples of goodness in the play, standing in contrast to the general rudeness and licence of the age as depicted in all the other characters.

**His noble, unsuspecting nature—**

is even recognised by his brother Edmund ("*a credulous father, and a brother noble*"). He naturally suspects no ill at Edmund's hands, and falls easily into the carefully-laid trap. It certainly seems strange to us that he should not have sought an opportunity of seeing his father, and disabusing him of any suspicions he had. But no doubt Shakespeare intended it to be understood that Gloucester's mind was, in a matter like this, of a piece with Lear's: a wild, choleric man, once a suspicion has found its way into his head will hardly be inclined to listen to a defence from the very person he suspects.

**His feigned madness.**

In contrast to Lear's madness, the madness following on the tension of mind produced by impotent fury, is the quite commonplace madness assumed by Edgar, as a disguise, to shelter him from Gloucester's wrath. In the storm scene (Act III. Sc. iv.), all his ravings about "poor Tom" the "foul fiend Flibbertigibbet," and "Mado" and "Mahu," are the sort of inconsequent things that might be uttered by any village "natural." So that it would have been easy to distinguish his case from that of Lear, even were there no "asides" to shew us the real state of affairs.

**His affection for his father.**

In the midst of Edgar's solicitude for his own safety, during his feigned madness, he is confronted with the terrible spectacle of the blinded Gloucester (Act IV. Sc. i.), when his affection shews itself by his playing the difficult part of Fool to his blind father, in order



to comfort him in his distress. As he says himself (Act IV. Sc. 1. 89-40)—

*"Bad is the trade, that must play fool to sorrow,  
Angering itself and others."*——

As Lear is solaced by his Fool and Kent and Cordelia, so Gloucester is cherished by the very son whom he has spurned: this son Edgar cheers him, guides him, and saves his life, in spite of himself.

### His versatility and patience.

The points that chiefly strike us about Edgar are his patient endurance and the versatility with which, like another "much-suffering Odysseus," he assumes first one part, then another, and then again another, ever increasing in character, and ever with a beneficent aim before him. He is the "noble brother" (Act I. Sc. ii.), then the outcast (Act II. Sc. iii.), then the madman (Act III. Sc. iv.): in Act III. Sc. vi. he recognises his father, and is torn with emotion at his piteous plight. ("Oh! God! who is't can say 'I am at the worst': I am worse than e'er I was." In Act IV. Sc. vi. he is simply anxious to save his father (Cf. Gloucester's words, "*Methinks thy voice is alter'd, and thou speak'st in better phrase and matter than thou did'st*"). He then resumes the rôle of madman as he fights Oswald, who would have made an end of Gloucester, again coming to his natural self as the letter found upon Oswald demands prompt action.

### Contrasted with Hamlet.

In this respect Edgar differs from Hamlet: Hamlet's madness was assumed, so that he might observe and brood, and it stifled his power of action. Edgar's madness is only assumed so long as he deems it necessary. When action is demanded he flings it off and rises strong to the occasion. Finally Edgar appears as the unknown champion, who is to be the instrument to execute vengeance on Edmund. Thus it may be said that though Edgar is not the chief character, he is yet, in one sense, the "hero" of the play: one could hardly have imagined from his modest introduction at the beginning, that he would develop and achieve such great things in the end.

### His belief in Providence.

In his self-possessed strength and in his belief in a Providence, governing the affairs of this world evenly and not by caprice, Edgar may be contrasted both with Edmund and with Gloucester, in the latter's weak superstitious beliefs in the "Eclipses of the sun and moon"—and with Edmund, in respect of the frank disbelief in the gods and the resulting egoism and wickedness which animates and inspires all his actions.

# KING LEAR.

---

TEXT WITH NOTES.



**Title****Author**

Accession No.

Call No.

[illegible]

# KING LEAR.

## Dramatis Personæ.

LEAR, King of Britain.  
 KING OF FRANCE.  
 DUKE OF BURGUNDY.  
 DUKE OF CORNWALL.  
 DUKE OF ALBANY.  
 EARL OF KENT. *Antony*  
 EARL OF GLOUCESTER.  
 EDGAR, son to Gloucester.  
 EDMUND, bastard son to Gloucester.  
 CURAN, a courtier.  
 Old Man, tenant to Gloucester.  
 Doctor.  
 Fool.

OSWALD, steward to Goneril.  
 A Captain employed by Edmund.  
 Gentleman attendant on Cordelia.  
 A Herald.  
 Servants to Cornwall.  
 GONERIL,  
 REGAN, } daughters to Lear.  
 CORDELIA, }  
 Knights of Lear's train, Captains,  
 Messengers, Soldiers, and  
 Attendants.  
 SCENE: Britain.

## ACT I.

### SCENE I. King Lear's palace.

*Enter KENT, GLOUCESTER, and EDMUND.*

*Kent.* I thought the king <sup>1</sup>*had more affected* the Duke of Albany than Cornwall.

*had loved him more*

*Glou.* It did always seem so to us: but now, in the division of the kingdom, it appears not which of the dukes he values most; for *equalities* are so *weighed*, that <sup>2</sup>*curiosity* in neither can make choice of either's moiety.

*equal conditions balanced share*

*Kent.* Is not this your son, my lord?

*Glou.* His *breeding*, sir, hath been at my charge: <sup>3</sup>*I have so often blushed to acknowledge him*, that now I am <sup>4</sup>*brazed* to it. But I have, sir, a son by *order of law*, <sup>5</sup>*some year elder* than this, who yet

*bringing up expense hardened a legitimately begotten b a year or so*

<sup>1</sup> ["No child but Hero, she's his only heir.

Dost thou affect her, Claudio?" (*Much Ado*, I. i. 298).]

<sup>2</sup> Not even the most precise scrutiny in regard to either.

<sup>3</sup> I have so often blushed to acknowledge him as my son, since he is illegitimate, that now at last I am become hardened and have lost all sense of shame.

<sup>4</sup> ["If damned custom have not *brazed* it so" (*Hamlet*, III. iv. 37).]



is no dearer in my *account*: though this *knave* came somewhat *saucily* into the world before he was sent for, yet was his mother fair, and he must be acknowledged. Do you know this noble gentleman, Edmund?

*Edm.* No, my lord.

*Glou.* My lord of Kent: remember him hereafter as my honourable friend.

20

*Edm.* My services to your lordship.

*Kent.* I must love you, and *sue to know you better*.

*Edm.* Sir, I shall study *deserving*.

*Glou.* He hath been *out* nine years, and *away* he shall again. The king is coming. [*Sennet within*.]

*Enter KING LEAR, CORNWALL, ALBANY, GONERIL, REGAN, CORDELIA, and Attendants, one bearing a coronet.*

*Lear.* Attend the lords of France and Burgundy, Gloucester.

*Glou.* I shall, my liege.

[*Exeunt Gloucester and Edmund.*]

*Lear.* Meantime we shall express our darker purpose.

30

Give me the map there. Know that we have divided In three our kingdom: and 'tis our *fast intent* To shake all cares and business from our age; <sup>1</sup>Conferring them on younger strengths, while we Unburthen'd *crawl toward death*. Our son of Cornwall,

And you, our no less loving son of Albany, We have this hour a <sup>2</sup>*constant* will to publish Our daughters' *several* dowers, that future strife May be prevented now. The princes, France and Burgundy,

Great *rivals* in our youngest daughter's love, Long in our court have made their *amorous sojourn*,

40

*estimation*  
*boy*

*impudently*

*beg to be better*  
*acquainted*  
*with you*  
*to merit your*  
*notice*  
*abroad*  
*i.e. go abroad*  
*again*

*Be in attend-*  
*ance upon*  
*will*

*more secret*  
*design*

*into three*  
*portions*  
*firm deter-*  
*mination*  
*drag out cur*  
*remaining*  
*years*

*unshaken*  
*respective*

*competitors*  
*for*  
*slay to win*  
*her love*

<sup>1</sup> Imposing them (i.e. cares and business) on younger men, who are better able to bear them.

<sup>2</sup> ["But I am constant as the Northern star" (*Julius Caesar*, III. i. 60).]



And here are to be answer'd. Tell me, my daughters,

receive their answer

Since now we will divest us, both of rule,  
Interest of territory, cares of state,  
Which of you, shall we say doth love us most?

possession

That we our largest bounty may extend  
Where nature doth with merit challenge. Goneril,  
Our eldest-born, speak first.

Gon. Sir, I love you more than words can wield  
the matter ;

express

Dearer than eye-sight, space, and liberty ;  
Beyond what can be valued, rich or rare ;  
No less than life, with grace, health, beauty,  
honour ;

50

As much as child e'er loved, or father found ;  
A love that makes breath poor, and speech unable ;

i.e. endowed with natural charms language

Beyond all manner of so much I love you.

a i.e. to give expression to thought

Cor. [Aside] What shall Cordelia do? Love,  
and be silent.

lands enclosed by these boundaries shady

Lear. Of all these bounds, even from this line to  
this,

With shadowy forests and with champains rich'd,  
With plenteous rivers and wide-skirted meads,  
We make thee lady : to thine and Albany's issue  
Be this perpetual. What says our second daughter,  
Our dearest Regan, wife to Cornwall? Speak.

60

open country enriched fertilizing with wide borders

Reg. I am made of that self metal as my sister,  
And prize me at her worth. In my true heart  
I find she names my very deed of love ;

a mistress b same disposition c estimate myself

Only she comes too short ; that I profess  
Myself an enemy to all other joys,

d describes my love exactly e in that

Which the most precious square of sense possesses  
And find I am alone felicitate  
In your dear highness' love.

f made happy

Cor. [Aside] Then poor Cordelia ! 70

<sup>1</sup> Where nature and merit vie with each other as to which has the better claim.

<sup>2</sup> I love you with a love as great as ever child gave or parent received.

<sup>3</sup> "I love you beyond all limits, and cannot say it is so much, for how much soever I should love you, it would yet be more" (Johnson).

<sup>4</sup> ["These shadowy desert, unfrequented woods" (Two Gent. of V., V. iv. 2).]

<sup>5</sup> "Which the most sensitive part of my nature is capable of enjoying" (W.).



And yet not so, since I am sure my love's  
More richer than my tongue.

Lear. To thee and thine *hereditary* ever  
Remain this ample third of our fair kingdom ;  
No less in space, *validity* and *pleasure*,  
Than that conferr'd on Goneril. Now, our joy,  
<sup>1</sup>Although our last, not least ; to whose young love  
The vines of France and milk of Burgundy  
Strive to be *interest'd* ; what can you say to draw  
A third more opulent than your sisters ? Speak. 80

Cor. Nothing, my lord.

Lear. Nothing !

Cor. Nothing.

Lear. Nothing will come of nothing : speak again.

Cor. Unhappy that I am, I cannot heave  
My heart into my mouth : I love your majesty  
According to my *bond* ; nor more nor less.

Lear. How, how, Cordelia ! mend your speech a  
little,  
Lest it may *mar* your fortunes.

Cor. Good my lord,

You have *begot* me, bred me, lov'd me : I 90  
<sup>2</sup>Return those duties back *as* are right fit,  
Obey you, love you, and most honour you.  
Why have my sisters husbands, if they say  
They love you *all* ? Haply, when I shall wed,  
That lord whose hand must take my *plight* shall  
carry

Half my love with him, half my care and duty :  
Sure, I shall never marry like my sisters,  
To love my father *all*.

Lear. But goes thy heart with this ?

Cor. Ay, good my lord.

Lear. So young, and so untender ? 100

Cor. So young, my lord, and true.

Lear. Let it be so ; thy truth then be thy dower :  
For, by the sacred radiance of the sun,

i.e. poor  
doub. comp.  
heir

value  
capacity of  
affording  
pleasure

connected  
with

duty as a  
daughter

spoil

begotten  
that

altogether  
pledge of  
betrothal

altogether—  
i.e. to the  
exclusion of  
my husband  
Are these  
your real  
feelings

<sup>1</sup>["Though last, not least in love, yours, good Trebonius" (J.C., III. i. 189).]

<sup>2</sup>["And show of love, as I was wont to have" (Julius Cæsar, I. ii. 35).]

<sup>3</sup>["And thereto I plight thee my troth" (Marriage Service).]



The mysteries of *Hecate* and the night ;  
 By all the operation of the orbs  
 From whom we do exist, and cease to be ;  
 Here I disclaim all my paternal care,  
 Propinquity and property of blood,  
 And as a stranger to my heart and me .  
 Hold thee from *this* for ever. The barbarous 110  
 Scythian.

Or he that makes his <sup>1</sup>ageneration <sup>b</sup>messes  
 To gorge his appetite, shall to my bosom  
 Be as well neighbour'd, pitied and relieved,  
<sup>2</sup>As thou my sometime daughter.

Kent. Good my liege,—

Lear. Peace, Kent !

Come not between the dragon and his *wrath*.  
 I loved her most, and thought <sup>3</sup>to set my rest  
 On her kind *nursery*. Hence, and avoid my sight !  
 So be my grave my peace, as here I give  
 Her father's heart from her ! Call France. Who  
 stirs ? 120

Call Burgundy. Cornwall and Albany,  
 With my two daughters' dowers digest this third :  
 Let pride, which she calls *plainness*, marry her.  
 I do invest you jointly with my power,  
 Pre-eminence and all the large <sup>a</sup>effects  
 That troop with majesty. Ourself, by monthly  
 course,

<sup>b</sup>With reservation of an hundred knights,  
 By you to be <sup>c</sup>sustain'd, shall our <sup>d</sup>abode  
 Make with you by due turns. Only we still retain  
 The name and all the <sup>e</sup>additions to a king ; 130  
 The sway, revenue, execution of <sup>f</sup>the rest,  
 Beloved sons, be yours : which to confirm,  
 This coronet part betwixt you. [*Giving the crown.*]

Kent. Royal Lear,

Whom I have ever honour'd as my king,  
 Lov'd as my father, as my master follow'd,

dissyllable  
 influence of  
 the planets

close blood  
 relationship  
 this time

<sup>a</sup> offspring  
<sup>b</sup> dishes of  
 meat  
 warmly wel-  
 comed  
 formerly

i.e. object of  
 stake my all  
 nursing or  
 tender care

share between  
 you  
 candour, get  
 her a hus-  
 band  
<sup>a</sup> manifesta-  
 tions of  
 power  
<sup>b</sup> reserving as  
 a body guard  
<sup>c</sup> maintained  
<sup>d</sup> residence  
<sup>e</sup> outward  
 honours of  
<sup>f</sup> all else  
 share

<sup>1</sup> ["O generation of vipers" = offspring (St. Matt. xii. 7).]

<sup>2</sup> ["Therefore our sometime sister, now our queen" (Hamlet, I. ii. 8).]

<sup>3</sup> To trust the repose of my old age to the kind nursing of Cordelia.



As my great patron thought on in my prayers,—	
<i>Lear.</i> The bow is bent and drawn; <i>make from</i> the shaft.	<i>get away from</i>
<i>Kent.</i> Let it fall rather, though the <i>fork invade</i> The region of my heart: be Kent unmannerly, When Lear is mad. What wouldst thou do, old man?	<i>forked point</i> <i>penetrate</i>
Think'st thou that duty shall <i>have dread</i> to speak, When power to flattery bows? To plainness honour's bound,	<i>be afraid</i> <i>plain speak-</i> <i>ing</i>
When majesty stoops to folly. <i>Reverse thy doom;</i> And <i>in thy best consideration</i> check This hideous rashness: <sup>2</sup> <i>answer my life my judge-</i> ment,	<i>Revoke thy</i> <i>sentence</i> <i>weighing well</i> <i>everything</i>
Thy youngest daughter does not love thee least; Nor are those empty-hearted whose low sound <i>Reverbs no hollowness.</i>	<i>reverberates,</i> <i>insincerity</i>
<i>Lear.</i> Kent, on thy life, no more,	
<i>Kent.</i> My life I never held but as a <i>pawn</i> To wage against thine enemies; nor fear to lose it. 150 Thy safety being the motive. ✕	<i>pledge</i> <i>gage</i> <i>well being</i>
<i>Lear.</i> Out of my sight!	
<i>Kent.</i> See better, Lear, and let me still remain The true <i>blank</i> of thine eye.	<i>mark</i>
<i>Lear.</i> Now, by Apollo,—	
<i>Kent.</i> Now, by Apollo, king, Thou swear'st thy gods in vain.	<i>adjurest</i>
<i>Lear.</i> O, vassal! miscreant! [ <i>Laying his hand on his sword.</i> ]	
<i>Alb.</i> } Dear sir, forbear.	
<i>Corn.</i> }	
<i>Kent.</i> Do; Kill thy physician, and the fee bestow Upon the foul disease. Revoke thy doom; Or, whilst I can vent clamour from my throat, 160 I'll tell thee thou dost evil.	

<sup>1</sup> When those in power (such as you, a King) allow themselves to be influenced by flatterers.

<sup>2</sup> "Let my life be answerable for my judgment" (Johnson).

<sup>3</sup> ["As level as the cannon to his blank" (Hamlet, IV. i. 42).]

*Lear.* Hear me, recreant !  
On thine allegiance, hear me !  
Since thou hast sought to make us break our vow,  
Which we durst never yet, and with *strain'd* pride  
To come between our sentence and our *power*,  
<sup>1</sup>Which *nor* our nature nor our place can bear,  
<sup>2</sup>Our potency made good, take thy reward.  
Five days we do *allot* thee, for provision  
To shield thee from *diseases* of the world,  
And on the sixth to turn thy hated back 170  
Upon our kingdom : if, on the tenth day following  
Thy banish'd *trunk* be found in our dominions,  
The moment is thy death. Away ! By Jupiter,  
This shall not be revoked.

*forced : over-  
weening  
i.e. to execute  
it  
neither  
assign  
discomforts*

*body*

*since so  
self-willed*

*Kent.* Fare thee well, king : *sith thus* thou wilt  
appear,  
Freedom lives hence, and banishment is here.  
[*To Cordelia*] The gods to their dear shelter, take  
thee, maid,  
That justly think'st and hast most rightly said !  
[*To Regan and Goneril*] <sup>3</sup>And your large speeches  
may your deeds *approve*,  
That good *effects* may spring from words of love. 180  
Thus Kent, O princes, bids you all adieu ;  
<sup>4</sup>He'll shape his old *course* in a country new. [*Exit.*

*confirm  
results*

*play on words  
"course"  
and "corse"  
or "corpse"*

*Flourish.* Re-enter GLOUCESTER, with FRANCE,  
BURGUNDY, and Attendants.

*Glou.* Here's *France* and *Burgundy*, my noble  
lord.

*Lear.* My lord of Burgundy,  
We first *address towards* you, who with this king  
Hath <sup>a</sup>*rivall'd* for our daughter ; what, <sup>b</sup>*in the least*,  
Will you require in <sup>c</sup>*present* dower with her,  
Or cease your <sup>d</sup>*quest* of love ?

*address our-  
selves to  
a been a rival  
b at least  
c immediate  
d errand of  
courtship*

<sup>1</sup> Neither our nature as a man, nor our dignity as a king.

<sup>2</sup> Our power not being lost.

<sup>3</sup> And may your good deeds make good (approve) what you have so largely  
professed.

<sup>4</sup> " He will follow his old maxims ; he will continue to act on his old principles "  
(Johnson).



*Bur.* Most royal majesty,  
I crave no more than hath your highness offer'd,  
Nor will you *tender* less.

*Lear.* Right noble Burgundy, 190  
When she was dear to us, we did hold her so ;  
But now her price is fall'n. Sir, there she stands :  
If aught within that *little seeming substance*,  
Or all of it, with our displeasure <sup>a</sup>*pieced*,  
And nothing more, may fitly <sup>b</sup>*like* your grace,  
She's there, and she is yours.

*Bur.* I know no answer.

*Lear.* Will you, with those <sup>c</sup>*infirmities* she <sup>d</sup>*owes*,  
Unfriended, <sup>e</sup>*new-adopted* to our <sup>f</sup>*hate*,  
Dower'd with our curse and *stranger'd* with our oath,  
Take her, or leave her ?

*Bur.* (Pardon me, royal sir ; 200  
Election *makes not up* on such conditions.)

*Lear.* Then leave her, sir ; for, by the power  
that made me,  
I tell you all her wealth. [To France] For you,  
great king,

<sup>1</sup>I would not *from your love make such a stray*,  
*To match* you where I hate ; therefore beseech you  
To avert your liking a *more worthier way*  
Than on a wretch whom nature is ashamed  
Almost to acknowledge hers.

*France.* This is most strange,  
That she, that *even but now* was your best object,  
The *argument* of your praise, *balm* of your age, 210  
*Most best, most dearest*, should in this *trice* of time  
Commit a thing so monstrous, to <sup>a</sup>*dismantle*  
So many <sup>b</sup>*fold*s of favour. Sure, her offence  
Must be of such unnatural degree,  
That *monsters* it, or your *fore-vouch'd* affection  
Fall'n into <sup>a</sup>*taint* : <sup>2</sup>which to believe of her,

offer

that is, dear  
substance  
little in  
appearance<sup>a</sup>supplemen-  
ted<sup>b</sup>please<sup>c</sup>defects<sup>d</sup>owns<sup>e</sup>lately re-  
ceived into<sup>f</sup>hatredmade an alien  
to us by our  
oathcomes to no  
decisionwander so far  
from your  
loveas to marry  
doub. comp.only a short  
time ago

subject

solace

doub. (d) sup.  
instant<sup>a</sup>strip her of  
<sup>b</sup>tokensmakes it  
monstrous  
formerly pro-  
fessed<sup>a</sup>decay

<sup>1</sup> I would not follow a course so opposite to the goodwill you have shown to me as to marry you to one whom I hate.

<sup>2</sup> For me to believe her capable of such a crime would require of me (to whom she has given so many proofs of her worthiness) a faith which nothing short of a miracle overcoming my reason can implant in my breast.



Must be a faith that reason without miracle  
Could never plant in me.

*Cor.* I yet beseech your majesty,—  
If for I want that <sup>b</sup>glib and oily art,  
To speak and purpose not, <sup>1</sup>since what I <sup>c</sup>well intend, 220  
I'll do't before I speak,—that you make known  
It is no <sup>d</sup>vicious blot, murder, or foulness,  
No unchaste action, or <sup>e</sup>dishonour'd step,  
That hath deprived me of your grace and favour;  
But even for want of that for which I am richer,  
A still-soliciting eye, and such a tongue  
As I am glad I have not, though not to have it  
Hath lost me in your liking.

*Lear.* Better thou  
Hadst not been born than not to have pleased me  
better.

*France.* Is it but this, a tardiness in nature, 230  
Which often leaves the <sup>2</sup>history unspoke  
That it intends to do? My lord of Burgundy,  
What say you to the lady? (Love's not love  
When it is mingled with <sup>3</sup>regards that stand  
Aloof from the entire point.) Will you have her?  
She is herself a dowry.

*Bur.* Royal Lear,  
Give but that portion which yourself proposed,  
And here I take Cordelia by the hand,  
Duchess of Burgundy.

*Lear.* Nothing: I have sworn; I am firm. 240

*Bur.* I am sorry, then, you have so lost a father  
That you must lose a husband.

*Cor.* Peace be with Burgundy!  
Since that respects of fortune are his love,  
I shall not be his wife.

*France.* Fairest Cordelia, that art most rich,  
being poor;

If (it is)  
because  
a lack  
b smooth  
c thoroughly  
purpose  
d stain of vice  
e dishonour-  
able  
proceeding  
for (wanting)  
which  
constantly  
begging  
caused me to  
lose your  
love

record,  
unspoken  
of that which  
considera-  
tions  
main,  
essential  
i.e. her virtues

i.e. as Duchess

in such a  
manner as  
to lose a  
husband  
considera-  
tions

<sup>1</sup> For when I have made up my mind to do a thing, my performance of it takes precedence of talking about it.

<sup>2</sup> ["Wherein my soul recorded the history of all her secret thoughts" (*Richard III.*, III. v. 28).]

<sup>3</sup> ["On such regards of safety and allowance as therein are set down" (*Hamlet*, II. ii. 79).]



Most choice, <i>forsaken</i> ; and most loved, <i>despised</i> ! Thee and thy virtues here I <sup>a</sup> <i>seize</i> upon : Be it lawful I take up what's cast away. Gods, gods ! 'tis strange that from their cold'st neglect My love should kindle to inflamed respect. 250 Thy dowerless daughter, king, <sup>1</sup> <i>thrown</i> to my <i>chance</i> ,	i.e. (being) forsaken (being) despised <sup>a</sup> eagerly appropriate
Is queen of us, of ours, and our fair France : Not all the dukes of <i>waterish</i> Burgundy Can buy this <i>unprized</i> precious maid of me. Bid them farewell, Cordelia, though <i>unkind</i> : <sup>2</sup> Thou lovest <i>here</i> , a better <i>where</i> to find. <i>Lear.</i> Thou hast her, France : let her be thine ; for we Have no such daughter, nor <i>shall ever</i> see That face of hers again. Therefore be gone Without our <i>grace</i> , our love, our <i>benison</i> . 260 Come, noble Burgundy.	<i>watery</i> i.e. by others <i>unnatural</i> substantives  <i>are resolved</i> <i>never to see</i> <i>good will</i> <i>blessing</i>
[ <i>Flourish. Exeunt all but France, Goneril,</i> <i>Regan, and Cordelia.</i> <i>France.</i> Bid farewell to your sisters. <i>Cor.</i> The jewels of our father, with <i>wash'd</i> eyes Cordelia leaves you : I know you what you are ; And, like a sister, am most loath to call Your faults <i>as they are named</i> . Use well our father : To your <i>professed</i> bosoms I commit him : But yet, alas, stood I within his <sup>a</sup> <i>grace</i> , I would <sup>b</sup> <i>prefer</i> him to a better place. So farewell to you both. 270	i.e. her sisters i.e. with tears by their true names that have made professions <sup>a</sup> favour <sup>b</sup> recommend <sup>c</sup> dative = something that fortune has given out of mere charity <sup>a</sup> stinted
<i>Reg.</i> Prescribe not <sup>c</sup> <i>us</i> our duties. <i>Gon.</i> Let your study Be to content your lord, who hath received you <sup>3</sup> <i>At fortune's alms.</i> 'You have obedience <sup>a</sup> <i>scanted</i> , And well are worth the want that you have wanted.	

<sup>1</sup> Contemptuously cast out for me to take or leave as I please.

<sup>2</sup> You lost this place (*here*) to find a better place in France (*where*).

<sup>3</sup> [" So shall I clothe me in a forc'd content,  
And shut myself up in some other course,  
To fortune's alms " (*Othello*, III. iv. 122).]

<sup>4</sup> You have shown little obedience and merit the want (of dowry, etc.), i.e. the destitution you have desired (wanted).



Cor. Time shall unfold what <sup>o</sup>plaited cunning  
hides :

Who cover faults, at last shame them derides.

Well may you prosper !

France.

Come, my fair Cordelia.

[*Exeunt France and Cordelia.*]

Gon. Sister, it is not a little I have to say of  
what most *nearly appertains* to us both. I think  
our father *will hence* to-night. 280

Reg. That's most certain, and with you ; next  
month with us.

Gon. You see how full of changes his *age* is ;  
the observation we have made of it hath not been  
little : he always loved our sister most ; and with  
what *poor judgement* he hath now cast her off  
appears too *grossly*.

Reg. 'Tis the infirmity of his age : yet he hath  
ever but *slenderly known himself*.

Gon. The best and soundest of his time hath been 290  
but rash ; then must we look to receive from his  
age, not alone the imperfections of <sup>a</sup>*long ingrafted*  
*condition*, but therewithal the unruly waywardness  
that infirm and choleric years bring with them.

Reg. Such <sup>b</sup>*unconstant starts* are we <sup>c</sup>*like* to have  
from him as this of Kent's banishment.

Gon. There is further compliment of leave-  
taking between France and him. Pray you, let's  
*hit* together : if our father carry authority with  
such dispositions as he *bears*, this last surrender of 300  
his will but *offend* us.

Reg. We shall further think on't.

Gon. We must do something, and *i'* the heat.

[*Exeunt.*]

SCENE II. *The Earl of Gloucester's castle.*

*Enter EDMUND, with a letter.*

Edm. Thou, nature, art my goddess ; to thy law  
My services are bound. Wherefore should I

<sup>o</sup> complicated

closely  
concerns  
(go)

= old age

little discern-  
ment

obviously  
imperfectly  
known his  
own mind

His best and  
soundest  
years

<sup>a</sup> deep rooted  
tempera-  
ment

<sup>b</sup> hasty fits  
<sup>c</sup> likely

agree

is endowed  
with  
harm

promptly ; i.e.  
strike the  
iron while  
it is hot



<sup>1</sup>Stand in the plague of custom, and permit

<sup>2</sup>The curiosity of nations to <sup>a</sup>deprive me,

<sup>3b</sup>For that I am some twelve or fourteen <sup>c</sup>moon-shines

<sup>4a</sup>Lag of a brother? Why bastard? wherefore base?

When my dimensions are as well <sup>e</sup>compact,

My mind as <sup>f</sup>generous and my shape as true,

As honest madam's issue? Why brand they us

With base? with baseness? bastardy? base, base? 10

Legitimate Edgar, I must have <sup>a</sup>your land:

Our father's love <sup>b</sup>is to the bastard Edmund

As to the legitimate: fine word, 'legitimate'!

Well, my legitimate, if this letter <sup>c</sup>speed

And my <sup>d</sup>invention <sup>e</sup>thrive, Edmund the base

Shall <sup>f</sup>top the legitimate. I grow; I prosper:

Now, gods, <sup>g</sup>stand up for bastards!

Enter GLOUCESTER.

Glou. Kent banish'd thus! and France in choler  
<sup>h</sup>parted!

And the king gone to-night! <sup>i</sup>subscribed his power!

<sup>a</sup>Confined to <sup>b</sup>exhibition! All this done

<sup>1c</sup>Upon the gad! Edmund, how now! what news? 20

Edm. <sup>d</sup>So please your lordship, none.

[Putting up the letter.

Glou. Why so earnestly seek you to put up that  
letter?

Edm. I know no news, my lord.

Glou. What paper were you reading?

Edm. Nothing, my lord.

submit to  
scrupulous-  
ness

<sup>a</sup> disinherit

<sup>b</sup> because

<sup>c</sup> months

<sup>d</sup> behind hand

<sup>e</sup> put together

<sup>f</sup> of a noble

spirit

i.e. baseborn

<sup>a</sup> i.e. to which  
you are  
heir

<sup>b</sup> is equally  
felt towards

<sup>c</sup> be successful

<sup>d</sup> design

<sup>e</sup> prosper

<sup>f</sup> rise above

<sup>g</sup> rise in de-  
fence of

<sup>h</sup> departed  
surrendered

<sup>a</sup> limited

<sup>b</sup> allowance

<sup>c</sup> upon the  
spur of the  
moment

<sup>d</sup> If it so  
conceal

<sup>1</sup> "Lie under the ban of conventional disability" (Hudson).

<sup>2</sup> "The nice distinction which custom has made in favour of the elder born" (W.).

<sup>3</sup> Because I was born twelve or fourteen months later than my brother.

<sup>4</sup> ["The collars, of the moonshine's watery beams" (R. and J., I. iv. 62).]

<sup>5</sup> ["That came too lag (late) to see him buried" (Richard III., II. i. 90).]

<sup>6</sup> ["What maintenance he from his friends receives,  
Like exhibition thou shalt have from me" (Two Gent. V., I. iii. 69).]

<sup>7</sup> ["I will go get a leaf of brass,  
And with a gad of steel will write these words" (T. A., IV. i. 103).]



*Glou.* No? What needed, then, that *terrible* dispatch of it into your pocket? the quality of nothing hath not such need to hide itself. Let's see: come, if it be nothing, I shall not need 30 spectacles.

i.e. done  
through  
terror

*Edm.* I beseech you, sir, pardon me: it is a letter from my brother, that I have not all 'o'er-read; and for so much as I have perused, I find it not fit for your o'er-looking.

read over

perusal

*Glou.* Give me the letter, sir.

*Edm.* I shall offend, either to detain or give it. The contents, as in part I understand them, are to blame.

to be blamed

*Glou.* Let's see, let's see.

40

*Edm.* I hope, for my brother's justification, he wrote this but as an *essay* or *taste* of my virtue. ✱

proof  
trial  
custom of  
revering  
old age  
a best period  
our lives  
b old age  
c weak  
d foolish  
e which  
f permitted  
g were to

*Glou.* [*Reads*] 'This *policy* and *reverence* of age makes the world bitter to the <sup>a</sup>*best* of our times; keeps our fortunes from us till our <sup>b</sup>*boldness* cannot relish them. I begin to find an <sup>c</sup>*idle* and <sup>d</sup>*fond* bondage in the oppression of aged tyranny; <sup>e</sup>*who* sways, not as it hath power, but as it is <sup>f</sup>*suffered*. Come to me, that of this I may speak more. If our father <sup>g</sup>*would* sleep till I waked him, you should 50 enjoy half his revenue for ever, and live the beloved of your brother,

EDGAR.'

Hum!—Conspiracy!—'Sleep till I waked him, you should enjoy half his revenue,'—My son Edgar! Had he a hand to write this? a heart and brain to *breed* it in? When came this to you? who brought it?

in which to  
conceive it

*Edm.* It was not brought me, my lord; there's the cunning of it; I found it thrown in at the *casement* of my 'closet.

60

open window  
private room

<sup>1</sup> ["But ere they come, bid them o'er-read these letters" (2 H. IV., III. i. 2).]

<sup>2</sup> ["Thou naughty gaoler, that thou art so fond To come abroad with him at his request" (M. of V., III. iii. 9).]

<sup>3</sup> ["A little fire is quickly trodden out; Which, being suffer'd, rivers cannot quench" (3 H. VI., IV. viii. 8).]

<sup>4</sup> ["The taper burneth in your closet, sir" (Julius Cæsar, II. i. 35).]



*Glou.* You know the <sup>1</sup>*character* to be your brother's?

*Edm.* If the matter were good, my lord, I durst swear it were his; but, in respect of *that*, I would *fain* think it were not.

*Glou.* It is his.

*Edm.* It is his hand, my lord; but I hope his heart is not in the contents.

*Glou.* Hath he never *heretofore* sounded you in this business?

*Edm.* Never, my lord; but I have heard him oft maintain it to be fit, that, sons *at* perfect age, and fathers declining, the father should be as ward to the son, and the son manage his revenue.

*Glou.* O villain, villain! His very opinion in the letter! Abhorred villain! Unnatural, *detested*, brutish villain! worse than brutish! Go, sirrah, seek him; I'll apprehend him: abominable villain! Where is he?

*Edm.* I do not well know, my lord. If it shall please you to suspend your indignation against my brother till you can derive from him better testimony of his intent, you shall *run a certain* course; *where*, if you violently proceed against him, mistaking his purpose, it would make a great gap in your own honour and shake in pieces the heart of his obedience. I dare *pawn down my life* for him that he hath *wrote* this to *feel* my affection to your honour, and to no further <sup>2</sup>*pretence of danger*.

*Glou.* Think you so?

*Edm.* If your honour judge it meet, I will place you where you shall hear us confer of this, and by <sup>3</sup>*an* auricular assurance have your satisfaction; and that without any further delay than this very evening.

*handwriting*

*i.e. the matter gladly*

*before*

*(being) at*

*detestable*

*pursue  
sure  
whereas*

*lay down my  
life as a  
pledge  
written  
try  
intention to  
harm you*

<sup>1</sup> ["*Laert.* Know you the hand? *King.* 'Tis Hamlet's *character*" (*Hamlet*, IV. vii. 50).]

<sup>2</sup> ["Against the undivulged *pretence* I fight of treasonous malice" (*Macbeth*, II. iii. 116).]

<sup>3</sup> By the proof of your own ears be convinced one way or the other.



*Glou.* He cannot be such a monster—

*Edm.* Nor, is *not*, sure.

*doub. neg.*

*Glou.* To his father, that so tenderly and entirely loves him. Heaven and earth! 100 Edmund, seek him out: <sup>1</sup>wind *me* into him, I pray you; <sup>2</sup>frame the business after your own wisdom. <sup>3</sup>I would unstate myself, to be in a due resolution.

*dative*

*Edm.* I will seek him, sir, *presently*; <sup>4</sup>convey the business as I shall find means; and acquaint you withal.

*immediately manage*

*Glou.* These late eclipses in the sun and moon portend no good to us; though <sup>5</sup>*the wisdom* of nature can reason it thus and thus, yet nature 110 finds itself scourged by the *sequent effects*; love cools, friendship falls off, brothers *divide*: in cities, mutinies; in countries, discord; in palaces, treason; and the bond cracked 'twixt son and father. This villain of mine comes under the prediction; there's son against father: the king falls from *bias of nature*; there's father against child. We have seen the *best of our time*; *machinations*, *hollowness*, treachery and all ruinous disorders follow us *disquietly* to our 120 graves. Find out this villain, Edmund; *it shall lose thee nothing*; do it carefully. And the noble and true-hearted Kent banished! his offence, honesty! 'Tis strange. [Exit.

*our knowledge*

*effects that follow become estranged*

*natural inclination our best days insincerity causing us disquiet you will lose nothing by doing it*

*Edm.* This is the excellent *foppery* of the world, that, when we are sick in fortune—often the surfeit of our own behaviour—<sup>6</sup>we make guilty of our disasters the sun, the moon and the stars; as if we were villains by necessity; fools by heavenly compulsion; knaves, thieves and 130

*folly*

<sup>1</sup> Serve me by stealing into his confidence in a roundabout manner.

<sup>2</sup> Manage the affair in the manner which seems best to you.

<sup>3</sup> I would sacrifice my wealth and dignity to be satisfied as to his intentions.

<sup>4</sup> I will manage the business as cleverly as circumstances will permit.

<sup>5</sup> "Though natural philosophy can give account of eclipses, yet we feel their consequences" (Johnson).

<sup>6</sup> Accuse the sun of causing our disasters.



*treachers by spherical predominance ; drunkards, liars and adulterers, by an enforced obedience of planetary influence ; and all that we are evil in, by a divine thrusting on. Edgar—*

*Enter EDGAR.*

and <sup>1</sup>*pat* he comes like the catastrophe of the old comedy ; my *cue* is villainous melancholy, with a sigh like Tom o' Bedlam. O, these eclipses do portend these *divisions* ! fa, sol, la, mi.

*Edg.* How now, brother Edmund ! what serious contemplation are you in ? 140

*Edm.* I am thinking, brother, of a prediction I read *this other day*, what should follow these eclipses.

*Edg.* Do you busy yourself about that ?

*Edm.* I promise you, the effects he *writ* of *succeed unhappily* ; as of unnaturalness between the child and the parent ; death, dearth, dissolutions of ancient <sup>2</sup>*amities* ; divisions in state ; menaces and maledictions against king and nobles ; *needless diffidences*, banishment of 150 friends, <sup>3</sup>*dissipation of cohorts*, nuptial breaches, and I know not what.

*Edg.* <sup>3</sup>How long have you been a sectary astronomical ?

*Edm.* Come, come ; when saw you my father last ?

*Edg.* Why, the night gone by.

*Edm.* Spake you with him ?

*Edg.* Ay, two hours together.

*Edm.* Parted you in good terms ? Found you 160 no displeasure in him by word or countenance ?

*Edg.* None at all.

*Edm.* Bethink yourself wherein you may have offended him : and at my entreaty forbear his presence till some little time hath *qualified* the

traitors  
the powerful  
influence of  
the spheres  
impulse

exactly ; at  
the right  
moment  
catch word  
estrangements

only a day or  
two ago  
would

necessarily  
wrote  
turn out  
unfortunately  
friendships  
causeless  
distrusts  
a either—

(1) mutiny of  
soldiers ; or  
(2) troops  
spread over  
the country  
to suppress  
revolt or  
conspiracy

modified

<sup>1</sup> ["Now might I do it *pat*, now he is praying" (*Hamlet*, III. iii. 73).]

<sup>2</sup> ["And stand a comma 'tween their *amities*" (*Hamlet*, V. ii. 42).]

<sup>3</sup> How long have you been a student of astronomy.

heat of his displeasure; which at this instant so rageth in him, <sup>1</sup>that with the mischief of your person it would scarcely *allay*.

*injury to abate*

*Edg.* Some villain hath done me wrong.

*Edm.* That's my fear. I pray you, <sup>2</sup>have a 170 continent forbearance till the speed of his rage goes slower; and, as I say, retire with me to my lodging, from whence I will *fitly* bring you to hear my lord speak: pray ye, go; there's my key: if you do stir abroad, go armed.

*conveniently*

*Edg.* Armed, brother!

*Edm.* Brother, I advise you to the best: go armed: I am no honest man if there be any good meaning towards you: I have told you what I have seen and heard; but <sup>3</sup>faintly, nothing like the image and horror of it: pray you, away.

*for*

*intended imperfectly = horrible image shortly am your friend*

*Edg.* Shall I hear from you anon?

*Edm.* I do serve you in this business.

[Exit Edgar.]

A credulous father, and a brother noble,  
Whose nature is so far from doing harms  
That he suspects none; on whose foolish honesty  
<sup>4</sup>My practices ride easy. I see the business.  
Let me, if not by birth, have lands by wit:  
<sup>5</sup>All with me's meet that I can fashion fit. [Exit.]

*straight-forwardness plots*

SCENE III. *The Duke of Albany's palace.*

*Enter GONERIL, and OSWALD, her steward.*

*Gon.* Did my father strike my gentleman for chiding of his fool?

*Osw.* Yes, madam.

*Gon.* By day and night he wrongs me; every hour

*attendant on a person of rank*

<sup>1</sup> His displeasure can scarcely be abated by actual harm to your person.

<sup>2</sup> Restrain yourself and do not come in his way.

<sup>3</sup> ["Nor no without book prologue, faintly spoke after the prompter" (*Romeo and Juliet*, I. iv. 7).]

<sup>4</sup> I find it very easy to guide my treacherous plots as I please. My course is clear.

<sup>5</sup> To me everything is suitable that I can shape to suit my own ends.



He *flashes* into one gross crime or other,  
That sets us all *at odds* ; I'll not endure it :  
His knights grow riotous, and himself upbraids us  
On every *trifle*. When he returns from hunting,  
I will not speak with him ; say I am sick :

<sup>1</sup>If you *come slack* of former services,  
You shall do well ; the fault of it, I'll *answer*.

Osw. He's coming, madam ; I hear him.

[Horns within.]

Gon. Put on what weary negligence you please,  
You and your *fellows* ; <sup>2</sup>I'd have it come to  
question :

If he *distaste*-it, let him to our sister,  
Whose mind and mine, I know, in that are one,  
Not to be over-ruled. <sup>3</sup>Idle old man,  
That still would *manage* those *authorities*  
That he hath given away ! Now, by my life,  
<sup>4</sup>Old fools are babes again ; and must be used  
With checks as flatteries, when they are seen  
abused.

Remember what I tell you.

Osw. Very well, madam.

Gon. And let his knights have colder looks  
among you ;

<sup>5</sup>What grows of it, no matter ; advise your fellows  
*so* ;

<sup>6</sup>I would breed from hence *occasions*, and I shall,  
That I may speak : I'll write *straight* to my  
sister,

To hold my *very* course. Prepare for dinner.

[Exeunt.]

*breaks out*  
*in a quarrel*  
*trifling*  
*occasion*  
*are remiss in*  
*your*  
*be responsible*  
*for*

*assume*  
*companions*

*dislike*

*foolish*  
*wield*  
*powers of*  
*authority*

*as well as*

*to that*  
*purpose*  
*opportunities*  
*immediately*

*exact*

<sup>1</sup> If you are less eager to perform the services he asks of you.

<sup>2</sup> I am desirous to bring about a discussion which would bring matters to a crisis.

<sup>3</sup> ["They are coming to the play ; I must be *idle* (crazy)" (*Hamlet*, III. ii. 89).]

<sup>4</sup> Old fools are no better than children, and must be treated with checks as well as indulgences when those indulgences are misused.

<sup>5</sup> What comes of it is no concern of yours.

<sup>6</sup> Through his complaints about your conduct (from hence) I would bring about opportunities for speaking out my mind and I know I shall succeed in my object (I shall).

SCENE IV. *A hall in the same.*

*Enter KENT, disguised.*

*Kent.* If but as well I *other* accents borrow,  
That can my speech <sup>1</sup>*defuse*, <sup>2</sup>*my* good intent  
May carry through itself to that full issue  
For which I *razed* my likeness. Now, banish'd  
Kent,

<sup>3</sup>If thou canst serve where thou dost stand  
condemn'd,  
So may it come, thy master, whom thou lovest,  
Shall find thee *full of labours*.

*Horns within.* *Enter LEAR, Knights, and Attendants.*

*Lear.* Let me not stay a *jot* for dinner; go get  
it ready.

*Exit an Attendant.]* How now! what art thou?

*Kent.* A man, sir.

*Lear.* What dost thou profess? what wouldst  
thou with us?

*Kent.* I do profess to be no less than I seem;  
to serve him truly that will put me in *trust*; to  
love him that is honest; to *converse* with him that  
is wise, and says little; to fear *judgement*; to fight  
when I cannot *choose*; and to eat no fish.

*Lear.* What art thou?

*Kent.* A very honest-hearted fellow, and as  
poor as the king.

*Lear.* If thou be as poor for a subject as he is  
for a king thou art poor enough. What wouldst  
thou?

*Kent.* Service.

*Lear.* Who wouldst thou serve?

*Kent.* You.

*Lear.* Dost thou know me, fellow?

*different from  
my own  
disguise  
effaced*

*in that  
manner  
i.e. to pass  
i.e. a zealous  
servant*

*moment*

*profession art  
thou?*

*i.e, position of  
trust  
associate  
coming before  
a judge  
help it*

*Whom*

10

20

<sup>1</sup> ["To swearing, and stern looks *defused* attire" (*Henry V.* V. ii. 61).]  
<sup>2</sup> My good object may succeed in bringing about the purpose for which I have  
disguised myself.  
<sup>3</sup> If you can become the servant to him (*Lear*) by whom you have been  
condemned to banishment.



*Kent.* No, sir; but you have that in your countenance which I would *fain* call master.

*Lear.* What's that?

*Kent.* Authority.

*Lear.* What services canst thou do?

*Kent.* I can keep honest counsel, ride, run, *mar* a *curious tale* in telling it, and deliver a plain message bluntly: that which ordinary men are fit for, I am qualified in; and the best of me is diligence.

*Lear.* How old are thou?

*Kent.* Not so young, sir, to love a woman for singing, nor so old to *dote* on her for any thing: I have years on my back forty eight.

*Lear.* Follow me; thou shalt serve me: if I like thee no worse after dinner, I will not part from thee yet. Dinner, ho, dinner! Where's my *knave*? my fool? Go you, and call my fool hither.

[*Exit an Attendant.*]

*Enter OSWALD.*

You, you, sirrah, where's my daughter?

*Osw.* So please you,—

[*Exit.*]

*Lear.* What says the fellow there? Call the *'clotpoll* back. [*Exit a Knight.*] Where's my fool, ho? I think the world's asleep.

*Re-enter Knight.*

How now! where's that mongrel?

*Knight.* He says, my lord, your daughter is not well.

*Lear.* Why came not the slave back to me when I called him?

*Knight.* Sir, he answered me in the *roundest* manner, he would not.

*Lear.* He would not! *✕*

*Knight.* My lord, I know not what the matter is; but, to my judgement, your highness is not

gladly

30

spoil  
elaborate  
message, i.e.  
requiring  
skill in the  
telling

(as) to  
be foolishly  
fond of

40

boy, servant

=excuse me

block head

50

plainest

60

<sup>1</sup>["I have sent Cloten's *clotpoll* down the stream" (*Cymbeline*, IV. ii. 184).]

entertained with that ceremonious affection as you were wont; there's a great abatement of kindness appears as well in the general dependents as in the duke himself also and your daughter.

Lear. Ha! sayest thou so?

Knight. I beseech you, pardon me, my lord, if I be mistaken; for my duty cannot be silent when I think your highness wronged.

Lear. Thou but <sup>1</sup>rememberest me of mine own conception: I have perceived a most faint neglect of late; which I have rather blamed as mine own jealous curiosity than as a <sup>2</sup>very pretence and purpose of unkindness: I will look further into't. But where's my fool? I have not seen him this two days. 70

Knight. Since my young lady's going into France, sir, the fool hath much pined away.

Lear. No more of that; I have noted it well. Go you, and tell my daughter I would speak with her. [Exit an Attendant.] Go you, call hither my fool. 80 [Exit an Attendant.]

Re-enter OSWALD.

O, you sir, you, come you hither, sir: who am I, sir?

Osw. My lady's father.

Lear. 'My lady's father'! my lord's knave: you dog! you slave! you cur!

Osw. I am none of these, my lord; I beseech your pardon.

Lear. Do you bandy looks with me, you rascal? 90 [Striking him.]

Osw. I'll not be struck, my lord.

Kent. Nor tripped neither, you base foot-ball player. [Tripping up his heels.]

Lear. I thank thee, fellow; thou servest me, and I'll love thee.

Kent. Come, sir, arise, away! I'll teach you

= that  
accustomed to  
be  
(which)

remindest  
very slight

scrupulous-  
ness  
real intention  
these

desire to

servant

exchange

<sup>1</sup> ["Let me remember thee what thou hast promis'd" (*Tempest*, I. ii. 243).]  
<sup>2</sup> ["My very friends" (*Merchant of Venice*, III. ii. 219).]



*differences*: away, away! If you will measure your lubber's length again, tarry: but away! go to; have you wisdom? so.

[Pushes Oswald out.

*Lear.* Now, my friendly knave, I thank thee: 100  
there's <sup>a</sup>earnest <sup>b</sup>of thy service.

[Giving Kent money.

*Enter Fool.*

*Fool.* Let me hire him too: here's my <sup>c</sup>cox-  
comb. [Offering Kent his cap.

*Lear.* How now, my pretty knave! how dost thou?

*Fool.* Sirrah, you *were best* take my coxcomb.

*Kent.* Why, fool?

*Fool.* Why, for taking one's part that's out of  
favour. Nay, *an* thou canst not smile as <sup>1</sup>the wind  
sits, <sup>2</sup>thou'lt catch cold shortly: there, take my  
coxcomb: why, this fellow has banished two *on's* 110  
daughters, and did the third a blessing against his  
will; if thou follow him, thou must needs wear my  
coxcomb. How now, *nuncle*! Would I had two  
coxcombs and two daughters!

*Lear.* Why, my boy?

*Fool.* If I gave them all my *living*, I'd keep my  
coxcombs myself. There's mine; beg another of  
thy daughters.

*Lear.* Take heed, sirrah; the whip.

*Fool.* Truth's a dog must *to* kennel; he must 120  
be whipped out, when <sup>3</sup>Lady, the brach may stand  
by the fire and stink.

*Lear.* A pestilent gall to me!

*Fool.* Sirrah, I'll teach thee a speech.

*Lear.* Do.

*Fool.* Mark it, nuncle:

Have more than thou showest,  
Speak less than thou knowest,

i.e. the  
difference  
between a  
king and a  
servant

<sup>a</sup> earnest  
money, i.e.  
payment in  
advance

<sup>b</sup> for  
<sup>c</sup> jester's cap

had best

if  
wilt  
of his

mine uncle

property,  
would

be off to

<sup>1</sup> ["Plucking the grass, to know where sits the wind" (*M. of V.*, I. i. 18).]

<sup>2</sup> ["Be turned out of doors and exposed to the inclemency of the weather" (*Farmer*).]

<sup>3</sup> ["I had rather hear *Lady, my brach*, howl in Irish" (*Henry IV.*, III. i. 240).]

Lend less than thou owest,  
Ride more than thou goest,  
Learn more than thou trowest,  
Set less than thou throwest,  
And thou shalt have more  
Than two tens to a score.

130

ownest  
walkest  
thinkest  
stake  
throwest for

*Kent.* This is *nothing*, fool.

*Fool.* Then 'tis like the *breath* of an unfee'd lawyer ; you gave me nothing for 't. Can you make no use of nothing, nuncle ?

*Lear.* Why, no, boy ; nothing can be made out of nothing.

140

*Fool.* [*To Kent*] Prithee, tell him, so much the rent of his land comes to : he will not believe a fool.

*Lear.* A bitter fool !

*Fool.* Dost thou know the difference, my boy, between a bitter fool and a sweet fool ?

*Lear.* No, lad ; teach me.

*Fool.* That lord that counsell'd thee  
To give away thy land,  
Come place him here by me,  
Do thou for him stand :  
The sweet and bitter fool  
Will *presently* appear ;  
The one in motley here,  
The other found out *there*.

150

immediately  
the king

*Lear.* Dost thou call me fool, boy ?

*Fool.* All thy other titles thou hast given away ; that thou wast born with.

*Kent.* This is not altogether fool, my lord.

*Fool.* No, faith, lords and great men will not let me ; if I had a monopoly out, they would have part on 't ; and ladies too, they will not let me have all the fool to myself ; they'll be snatching. Give me an egg, nuncle, and I'll give thee two crowns.

*Lear.* What two crowns shall they be ?

*Fool.* Why, after I have cut the egg i' the middle, and eat up the meat, the two crowns of the egg. When thou clovest thy crown i' the middle, and gavest away both parts, thou borest thy ass on

i.e. with the  
name of fool  
be the only  
fool  
of it



thy back o'er the dirt : thou hadst little wit in thy 170  
bald crown, when thou gavest thy golden one away.  
If I speak *like myself* in this, let him be whipped  
that first finds it so.

i.e. as a fool

[Singing] 'Fools had ne'er less wit in a year ;  
For wise men are grown *foppish*,  
They know not how their wits to wear,  
Their manners are so apish.

(folios) grace  
foolish

*Lear.* When were you wont to be so full of  
songs, sirrah ?

*Fool.* I have *used* it, nuncle, ever since thou 180  
madest thy daughters thy mother : for when thou  
gavest them the rod, and put'st down thine own  
breeches,

practised

[Singing] Then they for sudden joy did weep,  
And I for sorrow sung,  
That such a king should play bo-peep,  
And go the fools among.

Prithee, nuncle, keep a schoolmaster that can teach  
thy fool to lie : I would fain learn to lie.

*Lear.* An you lie, sirrah, we'll have you whipped. 190

if

*Fool.* I marvel what kin thou and thy daughters  
are : they'll have me whipped for speaking true,  
thou'lt have me whipped for lying ; and sometimes  
I am whipped for holding my peace. I had rather  
be any kind o' thing than a fool : and yet I would  
not be thee, nuncle ; thou hast *pared* thy wits o'  
both sides, and left nothing i' the middle : here  
comes one o' the parings.

shaved off

*Enter GONERIL.*

*Lear.* How now, daughter ! what makes that  
*frontlet* on ? Methinks you are too much of late 200  
i' the frown.

frown (like a  
frontlet)  
in the habit  
of frowning

*Fool.* Thou wast a pretty fellow when thou hadst  
no need to care for her frowning ; now thou art an  
O without a figure ; I am better than thou art now ;

<sup>1</sup> "There never was a time when fools were less in favour (*grace*), and the reason is, that they were never so little wanted, for wise men now supply their place (*grown foppish*)" (Johnson).



I am a fool, thou art nothing. [To Gon.] Yes, forsooth, I will hold my tongue ; so *your* face bids me, though you say nothing. Mum, mum,

He that keeps nor crust nor crum,

Weary of all, shall want some.

[Pointing to Lear] <sup>1</sup>That's a <sup>a</sup>shealed peascod. 210

Gon. Not only, sir, this your <sup>b</sup>all-licensed fool, But <sup>c</sup>other of your insolent retinue Do hourly <sup>d</sup>carp and quarrel ; breaking forth In <sup>e</sup>rank and not to be endured riots. Sir, I had thought, by making this well known unto you, To have found a <sup>f</sup>safe redress ; but now grow fearful, By what yourself too late have spoke and done, That you protect this course, and <sup>g</sup>put it on By your <sup>h</sup>allowance ; <sup>2</sup>which if you should, the fault Would not <sup>i</sup>scape censure, nor the <sup>j</sup>redresses sleep, 220 Which, <sup>k</sup>in the tender of a <sup>l</sup>wholesome weal, Might in their working do you that offence, Which <sup>m</sup>else were shame, that then necessity Will call <sup>n</sup>discreet proceeding.

Fool. For, you know, nuncle,

The hedge-sparrow fed the cuckoo so long,

That it had <sup>o</sup>it head bit off by <sup>p</sup>it young.

So, out went the candle, and we were left <sup>q</sup>darkling.

Lear. Are you our daughter ?

Gon. Come, sir,

I would you would make use of that good wisdom, Whereof I know you are <sup>r</sup>fraught ; and put away These <sup>s</sup>dispositions, that <sup>t</sup>of late transform you From what you rightly are. 230

Fool. May not an ass know when the cart draws the horse ? Whoop, Jug ! I love thee.

i.e. expression of

<sup>a</sup>a pod shelled or emptied of its peas

<sup>b</sup>to whom freedom of speech is allowed

<sup>c</sup>others

<sup>d</sup>captiously find fault

<sup>e</sup>gross

<sup>f</sup>sure

<sup>g</sup>urge

<sup>h</sup>approval

<sup>i</sup>remedies

<sup>j</sup>healthy common-wealth

<sup>k</sup>otherwise

<sup>l</sup>it a prudent action

<sup>m</sup>its

<sup>n</sup>in the dark

<sup>o</sup>laden, filled  
<sup>p</sup>moods  
<sup>q</sup>lately

<sup>1</sup> "The outside of a king remains, but all the intrinsic parts of royalty are gone" (Johnson).

<sup>2</sup> And if you should do so your fault will not escape correction, nor shall I be tardy in adopting remedies ; and, if in our care for the welfare of the state (*tender of a wholesome weal*), these remedies should, in their application, cause you some offence, which otherwise it would be shameful to bring upon you, then the exigency of the action would cause our action to be regarded as a measure of simple prudence.

<sup>3</sup> ["But we our kingdom's safety must so tender" (Henry V., II. ii. 176).]

<sup>4</sup> ["O, wilt thou *darkling* leave me ? do not so" (M. N. D., II. ii. 86).]



*Lear.* Doth any here know me? This is not  
Lear :  
Doth Lear walk thus? speak thus? Where are his  
eyes?  
Either his *notion* weakens, his *discernings* 240  
Are *lethargied*—Ha! waking? 'tis not so.  
Who is it that can tell me who I am?  
*Fool.* Lear's shadow.  
*Lear.* I would learn *that*; for, by the marks of  
*sovereignty*, knowledge, and reason, I should be  
false persuaded I had daughters.  
*Fool.* Which they will make an obedient father.  
*Lear.* Your name, fair gentlewoman?  
*Gon.* This *admiration*, sir, is *much o' the savour*  
Of other your *new pranks*. I do beseech you 250  
To understand my *purposes* aright :  
As you are old and reverend, you should be wise.  
Here do you keep a hundred knights and squires ;  
Men so *disorder'd*, so *'debosh'd* and bold,  
That this our court, *infected* with their manners,  
*Shows* like a riotous inn : *epicurism* and lust  
Make it more like a tavern or a brothel  
Than a *graced* palace, The shame itself doth *speak*  
*For* instant remedy : be then desired  
By her, that else will take the thing she begs, 260  
A little to *disquantity* your train ;  
And the remainder, that shall *still depend*,  
To be such men as may *besort* your age,  
And know themselves and you.  
*Lear.* Darkness and devils !  
Saddle my horses ; call my train together.  
Degenerate bastard ! I'll not trouble thee :  
Yet have I left a daughter.  
*Gon.* You strike my people ; and your disorder'd  
rabble  
2 Make servants of their betters.

*intellect*  
*powers of*  
*discernment*  
*in a state of*  
*torpor*  
*who I am*  
*supreme*  
*power*

*antecedent is*  
*'shadow'*  
(243)

*astonishment*  
*smacks some*  
*what*  
*caprices lately*  
*indulged in*  
*intention*  
*disorderly*  
*debauched*  
*corrupted*  
*appears*  
*luxury*  
*full of dignity*  
*demand*

*reduce in*  
*quantity*  
*remain*  
*dependents*  
*befit*

*still*

<sup>1</sup> ["Why, thou *deboshed* fish thou!" (*Tempest*, III. ii. 29).]

<sup>2</sup> Treat their superiors as if they were servants.

*Enter ALBANY.*

*Lear.* Woe, that too late repents,—[*To Alb.*] 270  
O, sir, are you come?

Is it your will? Speak, sir. Prepare my horses.  
Ingratitude, thou marble-hearted fiend,  
More hideous when thou show'st thee in a child  
Than the sea-monster!

*Alb.* Pray, sir, be patient.

*Lear.* [*To Gon.*] Detested kite! thou liest:  
My train are men of choice and rarest parts,  
That all particulars of duty know,  
And in the most exact regard support  
The *worships* of their name. O most small fault,  
How ugly didst thou in Cordelia show! 280  
That, like an engine, wrench'd my frame of nature  
From the fix'd place; drew from my heart all  
love,

And added to the gall. O Lear, Lear, Lear!  
Beat at this gate, that let thy folly in,

[*Striking his head.*  
And thy dear judgement out! Go, go, my people.

*Alb.* My lord, I am guiltless, as I am ignorant  
Of what hath moved you.

*Lear.* It may be so, my lord.

Hear, nature, hear; dear goddess, hear!

Suspend thy purpose, if thou didst intend

To make this creature fruitful;

Into her womb convey sterility;

Dry up in her the organs of increase;

And from her *derogate* body never spring

A babe to honour her! If she must *teem*,

Create her child of spleen; that it may live

And be a *thwart disnatured* torment to her!

Let it stamp wrinkles in her *brow of youth*;

With *cadent* tears *fret* channels in her cheeks;

Turn all her 'mother's pains and benefits

To laughter and contempt; that she may feel

How sharper than a serpent's tooth it is 300

i.e. to him that

qualities

dignities

i.e. the rack

a l

precious  
summon my  
attendants  
excited

dissyllables

dishonoured  
beget children

perverse  
unnatural  
youthful  
brow  
continually  
falling  
wear

<sup>1</sup> Maternal cares and proofs of love.



To have a thankless child! Away, away! [*Exit.*

*Alb.* Now, gods that we adore, whereof comes this?

*Gon.* Never afflict yourself *to know* the cause;  
But let his disposition have that scope  
That dotage gives it.

*to get to know*

*Re-enter LEAR.*

*Lear.* What, fifty of my followers at a clap!  
Within a fortnight!

*one blow*

*Alb.* What's the matter, sir?

*Lear.* I'll tell thee: [*To Gon.*] Life and death!  
I am ashamed

That thou hast power to shake my manhood thus;  
That these hot tears, which break from me 310  
perforce,  
Should make thee worth them. Blasts and fogs  
upon thee!

'The *untented* woundings of a father's curse  
Pierce every sense about thee! Old *fond* eyes,  
*Beweep* this cause again, I'll pluck ye out,  
And cast you, with the waters that you *lose*,  
To *temper* clay. Yea, is it come to this?  
Let it be so; *yet* have I left a daughter,  
Who, I am sure, is kind and *comfortable*:  
When she shall hear this of thee, with her nails  
She'll flay thy *wolvish* visage. Thou shalt find 320  
That I'll resume *the shape* which thou dost think  
I have cast off for ever: thou shalt, I warrant  
thee.

*that cannot  
be probed  
foolish  
(If you)  
weep for  
waste  
moisten  
still  
able to  
comfort me*

[*Exeunt Lear, Kent, and Attendants.*

*Gon.* Do you mark that, my lord?

*Alb.* I cannot be so partial, Goneril,  
To the great love I bear you,—

*Gon.* Pray you, *content*. What, Oswald, ho!  
[*To the Fool*] You, sir, more knave than fool, after  
your master.

*i.e. of king*

*Be contented*

*Fool.* Nuncle Lear, nuncle Lear, tarry and take the fool with thee.

A fox, when one has caught her,  
And such a daughter, } 330  
Should sure to the slaughter,  
If my cap would buy a halter:  
So the fool follows after. [*Exit.*]

*Gon.* This man hath had good counsel: a hundred knights!

'Tis politic and safe to let him keep  
At point a hundred knights: yes, that, on every dream,

Each buzz, each fancy, each complaint, dislike,  
He may enguard his dotage with their powers,  
And hold our lives in mercy. Oswald, I say!

*Alb.* Well, you may fear too far.

*Gon.* Safer than trust too far: 340  
Let me still take away the harms I fear,  
Not fear still to be taken: I know his heart.  
What he hath utter'd I have writ my sister:  
If she sustain him and his hundred knights,  
When I have show'd the unfitness,—

well devised  
(ironically)  
fully armed  
whisper  
surround as  
with a  
guard  
at his mercy  
carry your  
fears too far  
always  
surprised  
written

*Re-enter OSWALD.*

How now, Oswald!

What, have you writ that letter to my sister?

*Osw.* Yes, madam.

*Gon.* Take you some company, and away to horse:

Inform her full of my particular fear;  
And thereto add such reasons of your own  
As may compact it more. Get you gone; 350  
And hasten your return. [*Exit Oswald.*] No, no,  
my lord,

<sup>1</sup>This milky gentleness and course of yours  
Though I condemn not, yet, under pardon,  
You are much more attask'd for want of wisdom  
Than praised for harmful mildness.

written

companions

fully  
special  
give it more  
completeness

if you will  
excuse me  
censured

<sup>1</sup> The gentle mildness of this course of yours.



*Alb.* How far your eyes may pierce I cannot tell:

Striving to better, oft we mar what's well.

*Gon.* Nay, then—

*Alb.* Well, well; the event. [Exit.

i.e. into the future

the result (will show)

SCENE V. Court before the same.

Enter LEAR, KENT, and Fool.

*Lear.* Go you before to Gloucester with these letters. Acquaint my daughter no further with any thing you know than comes from her demand out of the letter. If your diligence be not speedy, I shall be there afore you.

*Kent.* I will not sleep, my lord, till I have delivered your letter. [Exit.

*Fool.* If a man's brains were in 's heels, were 't not in danger of kibes?

*Lear.* Ay, boy.

*Fool.* Then, I prithee, be merry; thy wit shall ne'er go slip-shod.

*Lear.* Ha, ha, ha!

*Fool.* Shalt see thy other daughter will use thee kindly; for though she's as like this as a crab's like an apple, yet I can tell what I can tell.

*Lear.* Why, what canst thou tell, my boy?

*Fool.* She will taste as like this as a crab does to a crab. Thou canst tell why one's nose stands i' the middle <sup>bon's</sup> face?

*Lear.* No.

*Fool.* Why, to keep one's eyes <sup>c</sup> of either side 's nose; that what a man cannot smell out, he may spy into.

*Lear.* I did her wrong—

*Fool.* Canst tell how an oyster makes his shell?

*Lear.* No.

*Fool.* Nor I neither; but I can tell why a snail has a house.

*Lear.* Why?

i.e. city of

question arising out of

chilblains, i.e. sores at the heels

loosely shod

double meaning:  
(1) affectionately;

(2) like the rest of her kind

a crab apple (sour)

b of his original is correct unless

c on i.e. Cordelia the otherwise in ship's English.

10

20

*He b*

*Fool.* Why, to put his head in; not to give it away to his daughters, and leave his horns without a case. 30

*Lear.* I will forget my nature. So kind a father! Be my horses ready?

*Fool.* Thy asses are gone about 'em. The reason why the seven stars are no more than seven is a pretty reason.

*Lear.* Because they are not eight?

*Fool.* Yes, indeed: thou wouldst make a good fool. 40

*Lear.* 'To take 't again perforce! Monster ingratitude!

*Fool.* If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.

*Lear.* How's that?

*Fool.* Thou shouldst not have been old till thou hadst been wise.

*Lear.* O, let me not be mad, not mad, sweet heaven!

Keep me in *temper*: I would not be mad! 50

*Enter Gentleman.*

How now! are the horses ready?

*Gent.* Ready, my lord.

*Lear.* Come, boy.

[*Exeunt.*]

ACT II.

SCENE I. *The Earl of Gloucester's castle.*

*Enter EDMUND, and CURAN meets him.*

*Edm.* Save thee, Curan.

*Cur.* And you, sir. I have been with your father, and given him notice that the Duke of Cornwall and Regan his duchess will be there with him this night.

*stupid  
servants  
the Pleiades*

*wherefore*

*a calm state  
of mind*

*wait*

*God save thee*

*He b*

1 " Either Lear is meditating on the resumption of royalty " (Johnson).  
or, He is referring to Goneril having deprived him of the privileges ~~she~~ had agreed to grant him.

*she already agreed to grant him*

*Superficial*

*Exeunt*



Edm. How comes that?

Cur. Nay, I know not. You have heard of the news abroad; I mean the whispered <sup>a</sup> ones, for they are yet but <sup>b</sup> ear-kissing <sup>c</sup> arguments?

Edm. Not I: pray you, what are they?

Cur. Have you heard of no likely wars <sup>d</sup> toward, 'twixt the Dukes of Cornwall and Albany?

Edm. Not a word.

Cur. You may do then in time. Fare you well, sir. [Exit.

Edm. The duke be here to-night? The better! best!

This weaves itself perforce into my business.

My father hath set guard to take my brother;

And I have one thing, of a queasy question,

Which I must act: *briefness* and fortune, work!

Brother, a word; descend: brother, I say!

Enter EDGAR.

My father watches: O sir, fly this place;

Intelligence is given where you are hid;

You have now the good advantage of the night:

Have you not spoken 'gainst the Duke of Cornwall?

He's coming hither; now, i' the night, i' the haste,

And Regan with him: have you nothing said

<sup>1</sup> Upon his party 'gainst the Duke of Albany?

Advise yourself.

Edg. I am sure on't, not a word.

Edm. I hear my father coming: pardon me; 30

In *cunning* I must draw my sword upon you:

Draw; seem to defend yourself; now *quit* you well.

Yield: come before my father. Light, ho, here!

Fly, brother. Torches, torches! So, farewell.

[Exit Edgar.

Some blood drawn on me would *beget* opinion

[Wounds his arm.

<sup>a</sup> news  
whispered  
<sup>b</sup> told in the  
ear  
(i.e. the lips of  
the speaker  
touching  
the hearer's  
ear)  
<sup>c</sup> topics of con-  
versation  
<sup>d</sup> near at hand

of a ticklish  
nature  
prompt action

in haste

on his side  
consider

pretence  
acquit, i.e. do  
your best

induce a belief

<sup>1</sup> ["And all your southern gentlemen in arms upon his party" (Richard II., III. ii. 202).]

Se: 1  
King Lear 38

Of my more fierce endeavour: I have seen  
drunkards

Do more than this in sport. Father, father!  
Stop, stop! No help?

*Enter GLOUCESTER and Servants with torches.*

*Glou.* Now, Edmund, where's the villain?

*Edm.* Here stood he in the dark, his sharp  
sword out,

Mumbling of wicked charms, conjuring the moon 40  
To stand's auspicious mistress.

*Glou.* But where is he?

*Edm.* Look, sir, I bleed.

*Glou.* Where is the villain, Edmund?

*Edm.* Fled this way, sir. When by no means  
he could—

*Glou.* Pursue him, ho! Go after. [*Exeunt  
some Servants.*] By no means what?

*Edm.* Persuade me to the murder of your  
lordship;

But that I told him, the revenging gods  
'Gainst parricides did all their thunders bend;  
Spoke, with how manifold and strong a bond  
The child was bound to the father; sir, in fine, 50  
Seeing how *loathly* opposite I stood

To his unnatural purpose, *in fell motion*  
With his *prepared* sword he charges home  
My *unprovided* body, lanced mine arm:

<sup>1</sup>But when he saw my best alarum'd spirits,  
Bold in the quarrel's right, roused to the encounter,  
Or whether *gasted* by the noise I made,  
Full suddenly he fled.

*Glou.* Let him fly far:  
Not in this land shall he remain uncaught;  
And found—dispatch. The noble duke my master,  
My worthy *arch* and patron, comes to-night: 60  
By his authority I will proclaim it,  
That he which finds him shall deserve our thanks,  
Bringing the murderous coward to the stake;

to aid him  
with her  
favour and  
assistance

with what  
loathing  
fierce thrust  
ready drawn  
defenceless

frightened,  
i.e. aghast

chief

<sup>1</sup> But when he saw all my courage, thoroughly roused and bold in the justice  
of my cause, fully prepared to meet him.



He that conceals him, *death*.

*Edm.* When I dissuaded him from his intent,  
And found him *pight* to do it, with *curs't speech*  
I threaten'd to *discover* him: he replied,  
'Thou *unpossessing* bastard! dost thou think,  
If I *would* stand against thee, could the reposeure  
Of any trust, virtue, or worth in thee  
Make thy words *faith'd*? No: what I should  
deny—

70

As this I would; ay, though thou didst produce  
My very *character*—I 'ld turn it all  
To thy *suggestion*, plot, and damned *practice*;  
And thou must make a dullard of the world,  
If they *not thought* the profits of my death  
Were very *pregnant* and *potential* spurs  
To make thee seek it.'

*Glou.* *Strong* and *fasten'd* villain!  
Would he deny his letter? I never *got* him.  
[*Tucket within.*

Hark, the duke's trumpets! I know not why he 80  
comes.

All *ports* I'll bar; the villain shall not 'scape;  
The duke *must grant* me that: besides, his *picture*  
I will send far and near, that all the kingdom  
May have 'due note of him; and of my land,  
Loyal and *natural* boy, 'I'll work the means  
To make thee *capable*.

*Enter CORNWALL, REGAN, and Attendants.*

*Corn.* How now, my noble friend! since I came  
hither,  
Which I can call but now, I have heard strange  
news.

*Reg.* If it be true, all *vengeance comes too short*  
Which can pursue the offender. How dost, my 90  
lord?

*Glou.* O, madam, my old heart is crack'd, is  
crack'd!

i.e. shall die

fixed, resolved  
bitterreproaches  
exposeincapable of  
inheritingshould  
trusted

handwriting

temptation

intrigues

did not think

weighty

powerful

incentives

reckless

confirmed

begot

seaports

escape

cannot refuse

portrait

filial

i.e. of

inheritance

is inadequate

<sup>1</sup> Full information to enable them to recognise him.

<sup>2</sup> I will work the means to make thee capable of (inheriting) my land.

*Reg.* What, did my father's godson seek your life?

He whom my father named? your Edgar?

*Glou.* O, lady, lady, shame would have it hid!

*Reg.* Was he not companion with the riotous knights

That tend upon my father?

*Glou.* I know not, madam: 'tis too bad, too bad.

*Edm.* Yes, madam, 'he was of that consort,

*Reg.* No marvel, then, though he were ill affected:

'Tis they have put him on the old man's death, 100

To have the waste and spoil of his revenues.

I have this present evening from my sister

Been well inform'd of them; and with such cautions,

That if they come to sojourn at my house,

I'll not be there.

*Corn.* Nor I, assure thee, Regan.

Edmund, I hear that you have shewn your father

A child-like office.

*Edm.* 'Twas my duty, sir.

*Glou.* He did bewray his practice; and received

This hurt you see, striving to apprehend him. *fear*

*Corn.* Is he pursued?

*Glou.* Ay, my good lord. 110

*Corn.* If he be taken, he shall never more

Be fear'd of doing harm: <sup>2</sup>make your own purpose,

How in my strength you please. For you, Edmund,

Whose virtue and obedience doth this instant

So much commend itself, you shall be ours:

Natures of such deep trust we shall much need;

You we first seize on.

*Edm.* I shall serve you, sir.

Truly, however else.

*Glou.* For him I thank your grace.

*Corn.* You know not why we came to visit you,—

attend

company

treacherously  
disposed

incited him to  
in order to  
enjoy

be assured

the duty be-  
coming to a  
child

reveal  
plots

with respect to  
as for

<sup>1</sup> ["What say'st thou? Wilt thou be of our consort" (*Two Gent. of V.*, IV. i. 64).]

<sup>2</sup> In following out your own purposes make use of my authority and power in any way you please.



*Reg.* Thus, out of season, *threading* dark- 120  
eyed night:

*Occasions*, noble Gloucester, of some *poise*,  
Wherein we must have use of your advice:  
Our father he hath *writ*, so hath our sister,  
*Of differences*, which I best thought it fit  
To answer *from* our home; the several messengers  
From hence *attend dispatch*. Our good old friend,  
<sup>1</sup>Lay comforts to your bosom; and bestow  
Your needful counsel to our *business*,  
Which craves *the instant* use.

*Glou.* I serve you, madam:  
Your graces are right welcome. [*Flourish. Exeunt.*]

passing  
through  
business  
weight,  
importance  
written  
regarding  
disputes  
away from  
wait to be  
despatched  
trisyllable  
our  
immediate  
attention

SCENE II. *Before Gloucester's castle.*

*Enter KENT and OSWALD, severally.* *one by one*

*Osw.* Good dawning to thee, friend: art of this  
house?

*Kent.* Ay.

*Osw.* Where may we set our horses?

*Kent.* I' the mire.

*Osw.* Prithee, if thou lovest me, tell me.

*Kent.* I love thee not.

*Osw.* Why, then, I care not for thee.

*Kent.* If I had thee in Lipsbury *pinfold*, I  
would make thee care for me. 10

*Osw.* Why dost thou use me thus? I know thee  
not.

*Kent.* Fellow, I know thee.

*Osw.* What dost thou know me for?

*Kent.* A knave; a rascal; an eater of broken  
*meats*; a base, proud, shallow, beggarly, three-  
suited, hundred-pound, filthy, worsted-stocking  
knave; a *lily-livered*, action-taking knave; a glass-  
gazing, *superserviceable*, *finical* rogue; one-trunk-  
*inheriting* slave; one that wouldst be a bawd, in 20  
way of good service, and art nothing but the

pound

remnants of  
food

cowardly  
officious  
dandified  
possessing

<sup>1</sup> Do not grieve over Edgar's treachery.

*tipperies*  
*which was*  
*attacked by*  
*Edgar*

composition of a knave, beggar, coward, pander, and the son and heir of a mongrel bitch : one whom I will beat into clamorous whining, if thou deniest the least syllable of thy addition.

Osw. Why, what a monstrous fellow art thou, thus to rail on one that is neither known of thee nor knows thee !

Kent. What a brazen-faced varlet art thou, to deny thou knowest me ! Is it two days ago since I tripped up thy heels, and beat thee before the king ? Draw, you rogue : for, though it be night, yet the moon shines ; I'll make a sop o' the moonshine of you : draw, you cullionly barber-monger, draw. [Drawing his sword.

Osw. Away ! I have nothing to do with thee.

Kent. Draw, you rascal : you come with letters against the king ; and take Vanity the puppet's part against the royalty of her father : draw, you rogue, or I'll so carbonado your shanks : draw, you rascal ; come your ways.

Osw. Help, ho ! murder ! help !

Kent. Strike, you slave ; stand, rogue ; stand, you neat slave, strike. [Beating him.

Osw. Help, ho ! murder ! murder !

Enter EDMUND, with his rapier drawn, CORNWALL, REGAN, GLOUCESTER, and Servants.

Edm. How now ! What's the matter ?

[Parting them.

Kent. With you, Goodman boy, as you please : come, I'll flesh ye ; come on, young master.

Glou. Weapons ! arms ! What's the matter here ?

Corn. Keep peace, upon your lives : He dies that strikes again. What is the matter ?

Reg. The messengers from our sister and the king.

Corn. What is your difference ? speak.

Osw. I am scarce in breath, my lord.

a compound

title

by you

rascal

i.e. your sword

contemptible  
fop, i.e.  
constant  
customer of  
a barber

slash across  
come on

trim  
rascal

if  
initiate

on peril of

cause of  
quarrel  
out of

<sup>1</sup> ["Come, brother John ; full bravely hast thou flesh'd thy maiden sword" (1 Henry IV., V. iv. 133).]

see - the gallie  
galle



*Kent.* No marvel, you have so bestirred your valour. You cowardly rascal, nature *disclaims* in thee : a tailor made thee.

*Corn.* Thou art a strange fellow ; a tailor make a man ?

60

*Kent.* Ay, a tailor, sir : a stone-cutter or a painter could not have made him so ill, though they had been but two hours at the trade.

*Corn.* Speak yet, how grew your quarrel ?

*Osw.* This ancient ruffian, sir, whose life I have spared *at suit of* his gray beard,—

out of pity for

*Kent.* Thou zed ! thou unnecessary letter ! My lord, if you will give me leave, I will tread this *unbolted* villain into mortar, and daub the walls of a *jakes* with him. “ Spare my gray beard,” you *wagtail* ?

coarse,  
unsifted  
pert fellow

*Corn.* Peace, sirrah !  
You *beastly* knave, know you no reverence ?

more like a  
beast than a  
man  
may be  
excused

*Kent.* Yes, sir ; but anger *hath* a privilege.

*Corn.* Why art thou angry ?

*Kent.* That such a slave as this should wear a sword,

Who wears no honesty. Such smiling rogues as these,

Like rats, oft bite the holy cords *a-twain*

Which are too *intrinse* t' unloose ; *smooth* every passion

in twain  
tightly drawn  
flatter

That in the natures of their lords rebel ;

80

Bring oil to fire, snow to their colder moods ;

*Reneg*e, affirm, and turn their halcyon beaks

With every gale and *vary* of their masters,

Knowing nought, like dogs, but following.

A plague upon your *epileptic* visage !

Smile you my speeches, as I were a fool ?

Goose, if I had you upon *Sarum* plain,

I'd drive ye cackling home to Camelot.

deny  
varying ;  
change  
face distorted  
as if in a fit  
smile at  
as if  
Salisbury

*Corn.* What, art thou mad, old fellow ?

*Glou.* How fell you out ? say that.

90

*Kent.* No contraries hold more antipathy  
Than I and such a knave.

what caused  
you to  
quarrel

*Corn.* Why dost thou call him knave? What's his offence?

*Kent.* His countenance *likes* me not.

*pleases*

*Corn.* No more, perchance, does mine, nor his, nor hers.

*Kent.* Sir, 'tis my *occupation* to be plain :  
I have seen better faces in my time  
Than stands on any shoulder that I see  
Before me at this instant.

*trade,  
profession*

*Corn.* This is some fellow,  
Who, having been praised for bluntness, doth affect<sup>100</sup>  
A saucy roughness, and *'constrains the garb*  
*Quite from his nature* : he cannot flatter, he,  
An honest mind and plain, he must speak truth !  
<sup>2</sup>*An* they will take it, so ; if not, he's plain.  
*These kind of knaves I know, which in this plain-*  
*ness*

*assumes a  
forced  
manner  
its  
if  
well and good  
This*

*Harbour* more craft and *more corrupter* ends  
Than twenty silly *ducking observants*  
<sup>3</sup>*That stretch their duties nicely.*

*conceal  
doub. comp.  
bowing  
obsequious  
attendants  
truth  
permission  
noble favour  
forehead*

*Kent.* Sir, in good *sooth*, in sincere verity,  
Under the *allowance* of your *great aspect*,  
Whose influence, like the wreath of radiant fire  
On flickering Phœbus' *front*,—<sup>110</sup>

*Corn.* What mean'st by this?

*Kent.* <sup>4</sup>*To go out of my dialect, which you*  
*discommend so much.* I know, sir, I am no  
flatterer : he that *beguiled* you in a plain *accent*  
was a *plain* knave ; which for my part I will not  
be, <sup>5</sup>*though I should win your displeasure to entreat*  
*me to't.*

*deceived  
language  
evidently a*

*Corn.* What was the offence you gave him?

*Osw.* I never gave him any :  
It pleased the king his master very late<sup>120</sup>

<sup>1</sup> Forces his outward appearance to something entirely different from his natural manner

<sup>2</sup> If they will receive the truth without taking offence ; well and good.

<sup>3</sup> Strain their duties to fulfil them punctiliously.

<sup>4</sup> To abandon that plain manner of speaking which you object to so much.

<sup>5</sup> Though I should turn your anger into entreaty that I should do so.



To strike at me, <sup>1</sup>upon his misconstruction ;  
 When he, *conjunct*, and flattering his displeasure,  
 Tripp'd me behind : *being down*, insulted, rail'd,  
<sup>2</sup>And put upon him such a deal of man,  
*That worthied him*, got praises of the king  
<sup>3</sup>For him attempting who was self-subdued ;  
<sup>4</sup>And, in the fleshment of this dread exploit,  
*Drew on me here again.*

*in league with  
 him  
 when I was  
 down  
 as won him  
 reputation*

*i.e. his sword  
 i.e. (There are)  
 a fool to them*

*Kent.* None of these rogues and cowards  
 But Ajax is *their fool*.

*Corn.* Fetch forth the stocks ! 130  
 You stubborn ancient knave, you *reverend braggart*,  
 We'll teach you—

*aged boaster*

*Kent.* Sir, I am too old to learn :  
 Call not your stocks for me : I serve the king ;  
 On whose employment I was sent to you :  
 You shall do small respect, show too bold malice  
 Against the grace and person of my master,  
*Stocking his messenger.*

*putting into  
 the stocks*

*Corn.* Fetch forth the stocks ! As I have life  
 and honour,  
 There shall he sit till noon.

*Reg.* Till noon ! till night, my lord ; and all 140  
 night too.

*Kent.* Why, madam, if I were your father's dog,  
 You should not use me so.

*Reg.* Sir, *being his knave*, I will.

*as you are his  
 servant  
 character  
 this way*

*Corn.* This is a fellow of the self-same colour  
 Our sister speaks of. Come, bring *away* the stocks !  
 [Stocks brought out.]

*Glou.* Let me beseech your grace not to do so :  
 His fault is *much*, and the good king his master  
<sup>5</sup>Will *check* him for't : your purposed low correction  
 Is such as basest and *contemned'st* wretches  
 For *pilferings* and most common trespasses

*great  
 chide  
 most despised  
 petty thefts*

<sup>1</sup>Through putting a wrong construction upon my behaviour.

<sup>2</sup>Assumed such an heroic demeanour.

<sup>3</sup>For attacking him who yielded of his own accord at the attack of the king.

<sup>4</sup>In his elation at his first success was encouraged to attack me here again.

<sup>5</sup>["Check'd like a bondman ; all his faults observed" (J. C., IV. iii. 95).]

Are punish'd with : the king must take it ill, 150  
That he so slightly valued in his messenger,  
Should have him thus restrain'd.

*Corn.* I'll answer that.

*Reg.* My sister may receive it much more worse,  
To have her gentleman *abused*, assaulted,  
For following her affairs. Put in his legs.

[*Kent is put in the stocks.*]

Come, my good lord, away.

[*Exeunt all but Gloucester and Kent.*]

*Glou.* I am sorry for thee, friend ; 'tis the  
duke's pleasure,

Whose disposition, all the world well knows,  
Will not be *rubb'd* nor stopp'd : I'll entreat for thee.

*Kent.* Pray, do not, sir : I have *watched* and 160  
travell'd hard ;

Some time I shall sleep out, the rest I'll whistle.  
A good man's fortune may grow out at heels :

Give you good morrow !

*Glou.* The duke's to blame in this ; 'twill be ill  
taken.

[*Exit.*]

*Kent.* Good king, that must *approve* the common  
*saw*,

Thou out of heaven's benediction comest  
To the warm sun !

Approach, thou beacon to this under globe,  
That by thy *comfortable* beams I may

Peruse this letter ! <sup>1</sup>*Nothing almost* sees miracles 170

But misery : I know 'tis from Cordelia,

Who hath most fortunately been inform'd

Of my *obscured* course : and <sup>2</sup>shall find time

From this *enormous* state, seeking to give

Losses their remedies. *All* weary and *o'er-watch'd*,

Take <sup>3</sup>*vantage*, heavy eyes, not to behold

*be answerable  
for  
doubt. comp.  
ill-treated*

*hindered  
been awake*

*i.e. God give  
you*

*show the  
truth of  
proverb or  
saying*

*comforting  
scarcely  
anything*

*disguised  
course of life  
exceptional  
wholly  
worn out by  
want of  
sleep*

<sup>1</sup> Hardly any but the miserable see or experience miracles.

<sup>2</sup> " From this anomalous state of mine I shall gain time to communicate and co-operate with Cordelia in her endeavour to restore the kingdom to its former condition " (*Hudson*).

<sup>3</sup> Advantage of sleep so as not to see.



This shameful lodging.

Fortune, good night : smile once more ; turn thy wheel !

[Sleeps.]

SCENE III. A wood.

Enter EDGAR.

*Soldiering*

Edg. I heard myself proclaim'd ;  
And by the happy hollow of a tree  
Escap'd the hunt. No port is free ; no place,  
That guard and most unusual vigilance  
Does not attend my taking. Whiles I may 'scape,  
I will preserve myself : and am bethought  
To take the basest and most poorest shape  
That ever penury, in contempt of man,  
Brought near to beast : my face I'll grime with filth,  
Blanket my loins, 'elf all my hair in knots,  
And with <sup>a</sup>presented nakedness out-face *confront*.  
The winds and persecutions of the sky.  
The country gives me <sup>b</sup>proof and precedent  
Of Bedlam beggars, who with roaring voices  
Strike <sup>c</sup>in their numb'd and <sup>d</sup>mortified bare arms  
Pins, <sup>e</sup>wooden pricks, nails, sprigs of rosemary ;  
And with this horrible <sup>f</sup>object, from slow farms,  
Poor <sup>h</sup>pelting villages, <sup>i</sup>sheep-cotes and mills,  
<sup>1</sup> Sometime with lunatic <sup>k</sup>bans, <sup>l</sup>sometime with prayers,  
Enforce their charity. Poor Turlygood ! poor Tom !  
That's something yet : Edgar, I nothing am. [Exit.]

10

20

as a criminal  
found  
opportunely  
seaport  
where  
Till  
resolved  
doub. sup.

<sup>a</sup> exposed to  
the weather  
<sup>b</sup> examples for  
imitation  
<sup>c</sup> into  
<sup>d</sup> insensible  
<sup>e</sup> skewers  
<sup>f</sup> appearance  
<sup>g</sup> humble  
<sup>h</sup> paltry  
<sup>i</sup> shepherd's  
cottages  
<sup>k</sup> curses  
<sup>l</sup> sometimes  
as Edgar

SCENE IV. Before Gloucester's castle. Kent in the stocks.

Enter LEAR, Fool, and Gentleman.

Lear. 'Tis strange that they should so depart  
from home,  
And not send back my messenger.

i.e. so  
suddenly

Gent. As I learn'd,  
The night before there was no purpose in them  
Of this remove.

removal

<sup>1</sup> Tangle my hair in elf locks.

<sup>2</sup> ["Like to a tenement, or pelting farm" (Richard II., II. i. 60).]

*Kent.* Hail to thee, noble master !  
*Lear.* Ha !  
 Makest thou this shame thy pastime ?  
*Kent.* No, my lord.  
*Fool.* Ha, ha ! he wears *cruel* garters. Horses  
 are tied by the heads, dogs and bears by the neck,  
 monkeys by the loins, and men by the legs : when  
 a man's *over-lusty* at legs, then he wears wooden  
*nether-stocks*. 10  
*Lear.* What's he that hath so much *thy place*  
*mistook*  
 To set thee here ?  
*Kent.* It is both he and she ;  
 Your son and daughter.  
*Lear.* No.  
*Kent.* Yes.  
*Lear.* No, I say.  
*Kent.* I say, yea.  
*Lear.* No, no, they would not.  
*Kent.* Yes, they have.  
*Lear.* By Jupiter. I swear, no. 20  
*Kent.* By Juno, I swear, ay.  
*Lear.* They durst not do't ;  
 They could not, would not do't ; 'tis worse than  
 murder,  
 To do *upon respect* such violent outrage :  
 Resolve me, with all *modest* haste, *which way*  
 Thou might'st deserve, or they impose, this usage.  
 Coming from us.  
*Kent.* My lord, when at their home  
 I did *commend* your highness' letters to them,  
 Ere I was risen from the place that show'd  
 My duty kneeling, came 'there a reeking *post*,  
 Stew'd in his haste, half breathless, panting forth 30  
 From Goneril his mistress, salutations ;  
 Deliver'd letters, 'spite of intermission,

*puns*  
 (1) *unkind*  
 (2) *worsted*  
*crewel*  
*saucy*  
*stockings,*  
*with pun on*  
*the stocks*  
*mistaken*  
 (1) *rank*  
 (2) *present*  
*position*

*deliberately*  
*inform*  
*moderate*  
*in what way*

*deliver*  
*express*  
*messenger*

<sup>1</sup> Came an express messenger smoking with the haste he had made, and perspiring from the speed with which he had come.  
<sup>2</sup> Though they were interrupting me in the delivery of my message



Which *presently* they read : on whose contents  
 They summon'd up their *meiny*, <sup>1</sup>*straight* took horse ;  
 Commanded me to follow and <sup>2</sup>*attend*  
 The leisure of their answer ; gave me cold looks :  
 And meeting here the other messenger,  
 Whose welcome I perceiv'd had poison'd mine—  
 Being the very fellow that of late  
 Display'd so *saucily* against your highness—  
<sup>3</sup>Having more man than wit about me, *drew* :  
 He *rais'd* the house with loud and <sup>4</sup>*coward* cries.  
 Your son and daughter found this *trespass* worth  
 The shame which here it suffers.

*Fool.* 'Winter's not gone yet, if the wild-geese fly  
 that way.

Fathers that wear rags  
 Do make their children *blind* ;  
 But fathers that bear *bags*  
 Shall see their children *kind*.

}  
}

But, for all this, thou shalt have as many *dolours*  
<sup>a</sup>for thy daughters as thou canst <sup>b</sup>*tell* in a year.

*Lear.* O, how this mother swells up toward my  
 heart !

Hysterica passio, down, thou climbing sorrow,  
 Thy *element's* below ! Where is this daughter ?

*Kent.* With the earl, sir, here within.

*Lear.* Follow me not ; stay here. [*Exit.*

*Gent.* Made you no more offence but what you  
 speak of ?

*Kent.* None.

How *chance* the king comes with so small a train ?

*Fool.* An thou hadst been set i' the stocks for  
 that question, thou hadst well deserved it.

*Kent.* Why, fool ?

*Fool.* We'll set thee to school to an ant, to teach

immediately  
 on reading the  
 contents of  
 which  
 retinue  
 straightway

such insolence  
 (I) drew my  
 sword  
 roused  
 cowardly  
 offence  
 deserving

not desirous of  
 seeing them  
 i.e. money  
 bags  
 attentive  
 griefs (also a  
 pun on  
 dollars)  
 a on account of  
 b count

proper place

happens it  
 If

<sup>1</sup> [" Make her grave *straight* " (*Hamlet*, V. i. 4).]

<sup>2</sup> Wait till they had leisure to give me an answer.

<sup>3</sup> More valour than discretion.

<sup>4</sup> [" His *coward* lips did from their colour fly " (*Julius Caesar*, I. ii. 122).]

<sup>5</sup> " If this be their behaviour the king's troubles are not yet at an end " (*Johnson*).

Krai

laik

thee there's no labouring in the winter. <sup>1</sup>All that follow their noses are led by their eyes, but blind men ; and there's not a nose among twenty but can smell <sup>2</sup>him that's stinking. Let go thy hold when a great wheel runs down a hill, lest it break thy neck with following it ; but the great one that goes up the hill, let him draw thee after. When a wise man gives thee better counsel, give me mine again : I would have none but knaves follow it, since a fool gives it. 70

That *sir* which serves and seeks for gain,  
And follows but for form,  
Will *pack* when it begins to rain,  
And leave thee in the storm.  
But I will tarry ; the fool will stay,  
And let the wise man fly :  
The knave turns fool that runs away ;  
The fool no knave, *perdy*. 80

*Kent.* Where learn'd you this, fool ?

*Fool.* Not i' the stocks, fool.

*Re-enter LEAR, with GLOUCESTER.*

*Lear.* Deny to speak with me ? They are sick ?  
they are weary ?

They have travell'd all the night ? <sup>a</sup>Mere <sup>b</sup>fetches ;  
The <sup>c</sup>images of <sup>d</sup>revolt and <sup>e</sup>flying off.  
Fetch me a better answer.

*Glou.* My dear lord,  
You know the fiery quality of the duke ;  
How unremoveable and fix'd he is  
In his own course. 90

*Lear.* Vengeance ! plague ! death ! confusion !  
Fiery ? what quality ? Why, Gloucester, Gloucester,  
I'd speak with the Duke of Cornwall and his wife.

*Glou.* Well, my good lord, I have inform'd  
them so.

<sup>1</sup> All men except blind men though they follow their noses are led by the eyes, and even of blind men there is not one in twenty who cannot distinguish a smell by his nose.

<sup>2</sup> "Him that's stinking," the king whose fortunes are failing, so both classes of men, those who see, and those who, being blind, follow their noses, desert the king.

<sup>a</sup> ["I believe it is a fetch of warrant" (*Hamlet*, II. i. 38).]

be off

person who

be off

Par Dieu

refuse  
say "they  
are"  
a dissyllable  
b pretexts  
c signs  
d rebellion  
e desertion  
passionate  
temperament  
immovable

character

2050



*Lear.* Inform'd them! Dost thou understand me, man?

*Glou.* Ay, my good lord.

*Lear.* The king would speak with Cornwall;  
the dear father

Would with his daughter speak, commands her 100  
*service:*

Are they inform'd of this? *My breath and blood!*  
Fiery? the fiery duke? Tell the hot duke that—  
No, but not yet: may be he is not well:

Infirmity doth *still* neglect all *office*

*Whereto our health is bound;* we are not ourselves

When nature being oppress'd commands the mind

To suffer with the body: I'll forbear;

And am fall'n out with my *more headier will*,

To take the indispos'd and sickly fit

For the sound man. [*Looking on Kent.*] Death

on my state! wherefore

110

Should he sit here? This act persuades me

That this *remotion* of the duke and her

Is *practice* only. *Give me my servant forth.*

Go tell the duke and's wife I'd speak with them,

Now, *presently*: bid them come forth and hear me,

Or at their chamber-door I'll beat the drum

*Till it cry sleep to death.*

*Glou.* I would have all well betwixt you. [*Exit.*]

*Lear.* O me, my heart, my rising heart! But,  
down!

*Fool.* Cry to it, nuncle, as the *cockney* did to 120  
the eels when she put 'em i' the paste alive; she  
*knapped* 'em o' the *coxcombs* with a stick, and cried  
'Down, wantons, down!' 'Twas her brother that,  
in pure kindness to his horse, buttered his hay.

*Enter* CORNWALL, REGAN, GLOUCESTER, and  
Servants.

*Lear.* Good morrow to you both.

*Corn.* Hail to your grace!  
[*Kent is set at liberty.*]

*Reg.* I am glad to see your highness.

*attendance*

*Upon my life*

*constantly*

*duty*

*connected*

*with our*

*health*

*too hasty*

*impulse*

*leaving home*

*artifice*

*release*

*immediately*

*Till its noise*

*kill sleep*

(1) *cook*

(2) *affected*

*woman*

*cracked*

*heads*

*unruly ones*

*Lear.* Regan, I think you are ; I know *what reason*

I have to think so : if thou shouldst not be glad,  
I would divorce me from thy mother's tomb,  
*Sepulchring* an adultress. [*To Kent*] O, are 130  
you free?

Some other time for that. Beloved Regan,  
Thy sister's *naught* : O Regan, she hath *tied*  
Sharp-tooth'd unkindness, like a vulture, here :  
[*Points to his heart.*]

I can scarce speak to thee ; thou'lt not believe  
With how depraved a *quality*—O Regan !

*Reg.* I pray you, sir, take patience : I have hope  
You less know how to value her *desert*  
Than she to *scant* her duty.

*Lear.* Say, how is that ?

*Reg.* I cannot think my sister in the least  
Would fail her obligation : if, sir, perchance 140  
She have restrain'd the riots of your followers,  
'Tis on such ground and to such *wholesome end*  
As clears her from all blame.

*Lear.* My curses on her !

*Reg.* O, sir, you are old ;  
Nature in you stands on the very verge  
Of her *confine* : you should be ruled and led  
By *some discretion* that discerns your *state*  
Better than you yourself. Therefore I pray you  
That to our sister you do *make return* ;  
Say you have wrong'd her, sir.

*Lear.* Ask her forgiveness ? 150  
Do you but mark how this becomes the *house* :  
[*Kneeling.*] ' Dear daughter, I confess that I am old ;  
Age is *unnecessary* : on my knees I beg  
That you'll *vouchsafe* me raiment, bed and food.'

*Reg.* Good sir, no more ; these are unsightly  
tricks :

Return you to my sister.

✓ *Lear.* [Rising] Never, *Regan* :  
She hath *abated* me of half my train ;  
Look'd black upon me ; struck me with her tongue,  
Most serpent-like, upon the very heart :

*good reason*

*accent on 2nd syllable*

*worthless fastened*

*character*

*worth fall short of*

*good purpose*

*limit, departure i.e. person of discretion weakness due to age return*

*me, the head of the house or family (1) superfluous, or (2) has few wants deign to grant*

*diminished*



All the stored vengeance of heaven fall 160  
On her *ingrateful* top! Strike her *young bones*,  
You *'taking* airs, with lameness.

Corn. Fie, sir, fie!

Lear. You *nimble* lightnings, dart your blinding  
flames

Into her scornful eyes. *Infect* her beauty  
You fen-suck'd fogs, drawn by the powerful sun,  
To *fall* and blast her pride.

Reg. O the blest gods! so will you wish on me,  
When the rash mood is on.

Lear. No, Regan, thou shalt never have my  
curse:

Thy *tender-hefted* nature shall not give 170

Thee o'er to harshness: her eyes are fierce, but thine

Do comfort and not burn. 'Tis not *in thee*

To grudge my pleasures, to cut off my train,

To bandy hasty words, to *scant my sizes*,

And in conclusion to oppose the bolt

Against my coming in: thou better know'st

<sup>1</sup>The *offices* of nature, bond of childhood,

*Effects of courtesy*, dues of gratitude;

Thy half o' the kingdom hast thou not forgot,

Wherein I thee endow'd.

Reg. Good sir, *to the purpose*. 180

Lear. Who put my man i' the stocks?

[*Tucket within.*]

Corn. What trumpet's that?

Reg. I know't; my sister's; this *approves* her  
letter,

That she would soon be here.

*Enter OSWALD.*

Is your lady come?

Lear. This is a slave, whose <sup>2</sup>easy borrow'd pride  
Dwells in the fickle grace of her he follows.

*ungrateful*  
*unborn infant*  
*infectious*

*swift*

*'Taint*

*abase*

*controlled by*  
*tenderness*  
*in thy nature*

*diminish my*  
*allowance*

*duties*  
*natural*  
*affection*  
*actions*

*showing*  
*courtesy*  
*i.e. come to*  
*the point*

*confirms*

<sup>1</sup> ["No fairy takes, nor witch hath power to charm" (*Hamlet*, I. i. 163).]

<sup>2</sup> The duties prompted by natural affection, the ties which bind the child to the parent, the workings of kindly feeling.

<sup>3</sup> Lightly taken up, and lightly laid down.

Out, varlet, from my sight !

Corn. What means your grace ?

Lear. Who stock'd my servant ? Regan, I have good hope

Thou didst not know on't. Who comes here ?

Enter GONERIL.

O heavens,

If you do love old men, if your sweet sway  
Allow obedience, if yourselves are old, 190

Make it your cause ; send down, and take my part !  
[To Gon.] Art not ashamed to look upon this beard ?

O Regan, wilt thou take her by the hand ?

Gon. Why not by the hand, sir ? How have I offended ?

All's not offence that indiscretion finds  
And dotage terms so.

Lear. O sides, you are too tough ;  
Will you yet hold ? How came my man i' the stocks ?

Corn. I set him there, sir ; but his own disorders  
Deserved much less advancement.

Lear. You ! did you ?

Reg. I pray you, father, being weak, seem so. 200  
If, till the expiration of your month,  
You will return and sojourn with my sister,  
Dismissing half your train, come then to me :  
I am now from home, and out of that provision  
Which shall be needful for your entertainment.

Lear. Return to her, and fifty men dismiss'd ?  
No, rather I abjure all roofs, and choose

To wage against the enmity o' the air ;

To be a comrade with the wolf and owl,—

<sup>1</sup>Necessity's sharp pinch ! Return with her ? 210

Why, the hot-blooded France, that dowerless took

Our youngest born, I could as well be brought

To <sup>2</sup>knee his throne, and, squire-like, pension beg

rascal

put in the stocks

permit

continue

disorderly  
conduct  
promotion  
(ironical)

are willing to

away from  
without those  
means

struggle

king of

kneel before

<sup>1</sup> The hard straits to which we are put by necessity.

<sup>2</sup> ["A mile before his tent fall down, and knee the way into his mercy"  
(*Coriolanus*, V. i. 5).]



To keep base life *afoot*. Return with her ?  
 Persuade me rather to be slave and *sumpter*  
 To this *detested* groom. [Pointing at Oswald.]

Gon. At your choice, sir.

Lear. I prithee, daughter, do not make me mad :  
 I will not trouble thee, my child ; farewell :  
 We'll no more meet, no more see one another :  
 But yet thou art my flesh, my blood, my daughter ; 220  
 Or rather a disease that's in my flesh,  
 Which I must *needs* call mine : thou art a boil,  
 A plague-sore, an *embossed* carbuncle,  
 In my corrupted blood. But I'll not chide thee ;  
 Let shame come when it will, I do not *call* it :  
 I do not bid the thunder-bearer shoot,  
 Nor tell tales of thee to *high-judging* Jove :  
 Mend when thou canst ; be better at thy leisure  
 I can be patient ; I can stay with Regan,  
 I and my hundred knights.

Reg. Not altogether so : 230  
 I *look'd not* for you *yet*, nor am provided  
 For your *fit* welcome. Give ear, sir, to my sister ;  
 'For those that mingle reason with your passion  
 Must be content to think you old, and so—  
 But she knows what she does.

Lear. Is this well spoken ?

Reg. I dare *vouch* it, sir : what, fifty followers ?  
 Is it not well ? What should you *need* of more ?  
 Yea, or so many, *sith that* both *charge* and danger  
 Speak 'gainst so great a number ? How, in one  
 house,

Should many people under two commands 240  
 Hold *amity* ? 'Tis hard, almost impossible.

Gon. Why might not you, my lord, *receive*  
*attendance*  
 From those that she calls servants or from mine ?

Reg. Why not, my lord ? If then they  
 chanced to *slack* you,

on foot, i.e.  
 going  
 pack horse, a  
 drudge  
 detestable  
 as you please

of necessity  
 swollen

invoke

supreme judge

did not  
 expect  
 just yet  
 to give you  
 proper

maintain  
 require  
 since  
 expense  
 are reasons  
 against  
 supporting  
 can possibly  
 remain  
 friends  
 be waited on  
 by

neglect  
 attendance  
 on

<sup>1</sup> For those who would temper your passion with reason must make allowances for your age and treat you accordingly, need I say any more (so) ?  
 My sister knows what she is doing.

We could *control* them. If you will come to me,—  
For now I spy a danger,—I entreat you  
To bring but five-and-twenty : to no more  
Will I give *place* or *notice*.

*Lear.* I gave you all—

*Reg.* And in good time you gave it.

*Lear.* Made you my guardians, my depositaries; 250  
But kept a reservation to be follow'd

*With* such a number. What, must I come to you  
With five-and-twenty, Regan ? said you so ?

*Reg.* And speak't again, my lord ; no more  
with me.

*Lear.* Those wicked creatures yet do look *well-*  
*favour'd*,

When others are more wicked ; not being the worst  
Stands in some rank of praise. (*To Gon.*) I'll go  
with thee :

Thy fifty yet doth double five-and-twenty,  
And thou art twice her love.

*Gon.*

Hear me, my lord :

What need you five-and-twenty, ten, or five, 260  
To *follow* in a house where twice so many  
Have a command to *tend* you ?

*Reg.*

What need one ?

*Lear.* O, *reason not* the need: our basest beggars  
Are in the poorest thing superfluous :

Allow not nature more than nature needs,  
Man's life is cheap as beast's : thou art a lady ;

If only to go warm were gorgeous,  
Why, nature needs not what thou gorgeous wear'st,  
Which scarcely keeps thee warm. But for true  
need,—

You heavens, give me that patience, patience I need ! 270

You see me here, you gods, a poor old man,  
As full of grief as age ; wretched in both :

If it be you that stir these daughters' hearts  
Against their father, fool me not so much  
To *bear* it tamely ; *touch* me with noble anger,

*reprove*

*room*  
*attention*

*by*

*handsome,*  
*pretty*

*attend upon*  
*you*  
*attend*

*talk not of*

*as to bear*  
*inspire*

<sup>1</sup> Have some very poor thing which they can do without.

*finger*  
*-Lear*



And let not women's weapons, water-drops,  
 Stain my man's cheeks ! No, you unnatural hags,  
 I will have such revenges on you both,  
 That all the world shall—I will do such things,—  
 What they are, yet I know not : but they shall be 280  
 The terrors of the earth. You think I'll weep ;  
 No, I'll not weep :  
 I have full cause of weeping ; but this heart  
 Shall break into a hundred thousand flaws,  
 Or ere I'll weep. O fool, I shall go mad !  
*[Exeunt Lear, Gloucester, Kent, and Fool. Storm*  
*and tempest.*

*Corn.* Let us withdraw ; 'twill be a storm.

*Reg.* This house is little : the old man and his  
 people cannot be well *bestow'd*.

*Gon.* 'Tis his own *blame* ; hath put himself  
 from rest, 290

And must needs *taste* his folly.

*Reg.* <sup>a</sup>*For his particular*, I'll receive him gladly,  
 But not one follower.

*Gon.* So am I <sup>b</sup>*purposed*.

Where is my lord of Gloucester ?

*Corn.* Follow'd the old man *forth* : he is  
 return'd.

*Re-enter GLOUCESTER.*

*Glou.* The king is in high rage.

*Corn.* Whither is he going ?

*Glou.* He calls to horse ; but will I know not  
 whither.

*Corn.* 'Tis best to *give him way* ; he leads himself.

*Gon.* My lord, entreat him by no means to stay.

*Glou.* Alack, the night comes on, and the bleak  
 winds

*Do sorely ruffle* ; for many miles about 300  
 There's scarce a bush.

*Reg.* O, sir, to wilful men,

The injuries that they themselves procure  
 Must be their schoolmasters. Shut up your doors :  
 He is attended *with* a desperate train ;

*shivers*  
*before*

*lodged here*  
*fault*

*experience,*  
*i.e. suffer*  
*the conse-*  
*quences of*  
<sup>a</sup> *as for him-*  
*self*  
<sup>b</sup> *determined*  
*out of doors*

*let him have*  
*his own way*

*are very*  
*boisterous*

*by*

<sup>1</sup>And what they may *incense* him to, being *apt*  
To have his ear *abused*, wisdom *bids* fear.

*instigate*  
*ready*  
*deceived*  
*bids us*

*Corn.* Shut up your doors, my lord; 'tis a wild  
night:

My Regan counsels well: come out o' the storm.  
[*Exeunt.*]

# ACT III.

## SCENE I. A heath.

*Storm still. Enter KENT and a Gentleman, meeting.*

*Kent.* Who's there, besides foul weather?

*Gent.* One *mind*ed like the weather, most  
unquietly.

*Kent.* I know you. Where's the king?

*Gent.* Contending with the fretful elements;

Bids the wind blow the earth into the sea,

Or swell the curled waters 'bove the *main*,

That things might change or *cease*; tears his white  
hair,

*mainland*  
*perish*

Which the impetuous blasts, with *eyeless* rage,

Catch in their fury, and *make nothing of*;

Strives in his little world of man to out-scorn

The to-and-fro-conflicting wind and rain.

This night, wherein the *cub-drawn* bear would  
couch,

*blind*  
*treat*  
*irreverently*

The lion and the *belly-pinched* wolf

Keep their fur dry, *unbonneted* he runs,

And bids what will take all.

*drawn dry by*  
*its young*

*i.e. with*  
*hunger*  
*bareheaded*

*Kent.* But who is with him?

*Gent.* None but the fool; <sup>2</sup>who labours to outjest  
His *heart-struck* injuries.

*heartfelt*

*Kent.* Sir, I do know you;  
And dare, upon the <sup>3</sup>warrant of my note.

<sup>1</sup> And wisdom bids us fear what they may incite him to do, for he is ready to be misled by evil counsellors.

<sup>2</sup> Who endeavours by his jests to cause him to forget the injuries that have struck deep into his heart.

<sup>3</sup> Strength of my observation or noting (note) of you.

*Strength of my observation or noting (note) of you.*



*nobility of character & courage of get  
possess flaw which after prove a main ruin*

<sup>a</sup> Commend a <sup>b</sup> dear thing to you. There is  
<sup>c</sup> division,

Although as yet the <sup>d</sup> face of it be <sup>e</sup> cover'd 20  
With mutual cunning, 'twixt Albany and Cornwall;  
Who have—as who have not, that their great  
stars

Throned and set high?—servants,<sup>1</sup> who seem no less,  
Which are to France the spies and speculations  
Intelligent of our state; what hath been seen,  
Either in snuffs and packings of the dukes,  
Or the hard rein which both of them have borne  
Against the old kind king; or something deeper,  
Whereof perchance these are but furnishings;

But, true it is, from France there comes a power 30  
Into this scatter'd kingdom; who already,  
<sup>2</sup> Wise in our negligence, have secret feet  
In some of our best ports, and are at point  
To show their open banner. Now to you:

If on my credit you dare build so far  
To make your speed to Dover, you shall find  
Some that will thank you, making just report  
Of how unnatural and bemadding sorrow  
The king hath cause to plain.

I am a gentleman of blood and breeding, 40  
And from some knowledge and assurance offer  
This office to you.

*Gent.* I will talk further with you.

*Kent.*

No, do not.

For confirmation that I am much more  
Than my out-wall, open this purse, and take  
What it contains. If you shall see Cordelia,—

<sup>3</sup> As fear not but you shall,—show her this ring;  
And she will tell you who your fellow is  
That yet you do not know. *Fie on this storm!*  
I will go seek the king. 50

*Gent.* Give me your hand: have you no more  
to say?

<sup>a</sup> confide  
<sup>b</sup> important  
<sup>c</sup> enmity  
<sup>d</sup> plain  
appearance  
<sup>e</sup> unrevealed

scouts  
giving  
information  
quarrels,  
plots  
the outward  
signs  
armed force  
divided  
secretly ob-  
tained a  
footing  
harbours  
ready  
to openly  
unfurl  
credibility  
when you  
make  
maddening  
complain

outward  
appearance

companion  
Curses on

<sup>1</sup> Who appear to serve them, but are really in the service of the King of France.  
<sup>2</sup> Cleverly taking advantage of our want of vigilance.  
<sup>3</sup> And you may be quite sure that you will.



*Kent.* Few words, but, to effect, more than all  
yet;  
That, when we have found the king,—in which  
your pain  
That way, I'll this,—he that first lights on him  
Holla the other. [Exeunt severally.]

SCENE II. Another part of the heath. Storm still.  
Enter LEAR and Fool.

*Lear.* Blow, winds, and crack your cheeks!  
rage! blow!  
You cataracts and hurricanoes, spout  
Till you have drench'd our steeples, drown'd the  
cocks!  
You sulphurous and thought-executing fires,  
Vaunt-couriers to oak-cleaving thunderbolts,  
Singe my white head! And thou, all-shaking  
thunder,  
Smite flat the thick rotundity o' the world!  
Crack nature's moulds, all germens spill at once,  
That make ingrateful man!

*Fool.* O nuncle, court holy-water in a dry house 10  
is better than this rain-water out o' door. Good  
nuncle, in, and ask thy daughters' blessing: here's  
a night pities neither wise men nor fools.

*Lear.* Rumble thy bellyful! Spit, fire! spout,  
rain!

Nor rain, wind, thunder, fire, are my daughters:  
I tax not you, you elements, with unkindness;  
I never gave you kingdom, call'd you children,  
You owe me no subscription: then, let fall  
Your horrible pleasure; here I stand, your slave,  
A poor, infirm, weak and despised old man: 20  
But yet I call you servile ministers,  
That will with two pernicious daughters join  
Your high-engender'd battles 'gainst a head  
So old and white as this. O! O! 'tis foul!

*Fool.* He that has a house to put's head in has  
a good head-piece.

with a view to

task (lies)  
happens to  
meet with

waterspouts

weathercocks  
as swift as  
thought  
precursors

germs  
destroy

fair words  
flattery

(that) pities  
Growl to your  
heart's  
content  
a dissyllable  
charge

submission

servants

created in the  
sky  
shameful  
covering for  
his head

skue mesh

These people are moral

moral

see p 355



{<sup>1</sup>The man that makes his toe  
 What he his heart should make  
 Shall of a corn cry woe,  
 And turn his sleep to *wake*. 30

For there was never yet fair woman but she made  
*mouths* in a *glass*.

*Lear*. No, I will be the pattern of all patience;  
 I will say nothing.

*Enter KENT*.

*Kent*. Who's there?

*Fool*. Marry, here's a wise man and a fool.

*Kent*. Alas, sir, are you here? things that love  
 night.

Love not such nights as these; the wrathful skies  
 Gallow the very wanderers of the dark,  
 And make them keep their caves: since I *was man*, 40  
 Such sheets of fire, such bursts of horrid thunder,  
 Such groans of roaring wind and rain, I never  
 Remember to have heard: man's nature cannot  
 carry

The affliction nor the fear.

*Lear*. Let the great gods,  
 That keep this dreadful *pother* o'er our heads,  
 Find out their enemies now. Tremble, thou  
 wretch,

That hast within thee *undivulged* crimes,  
 Unwhipp'd of justice: hide thee, thou bloody hand;  
 Thou perjured, and thou *simular* of virtue  
 That art incestuous: *caitiff*, to pieces shake, 50  
<sup>2</sup>That under covert and convenient seeming  
 Hast *practis'd* on man's life: close <sup>3</sup>pent-up guilts,  
 Rive your concealing <sup>4</sup>continents and cry

because of  
waking

grimaces  
looking glass

frighten  
arrived at  
manhood

bother

not brought  
 to light  
 by  
 counterfeit  
 wretch  
 plotted  
 against  
 rend  
 that which  
 contains

<sup>1</sup> "A man who prefers or cherishes a mean member (toe) in place of a vital one (heart) shall suffer enduring pain where others would suffer merely a twinge. Lear had preferred Regan and Goneril to Cordelia" (*Furness*).

<sup>2</sup> Who, under the disguise of apparent friendship (*covert seeming*), which suited their purpose (*convenient*), have plotted against men's lives.

<sup>3</sup> Crimes which have been closely concealed in their own breasts.

<sup>4</sup> ["A plot which is not tomb enough and continent to hide the slain" (*Hamlet*, IV. iv. 64).]

These dreadful summoners grace. I am a man  
More sinn'd against than sinning.

*Kent.* Alack, bare-headed !  
Gracious my lord, *hard by* here is a *hovel* ;  
Some *friendship* will it lend you 'gainst the tempest :  
Repose you there ; while I to this *hard* house—  
*More harder* than the stones whereof 'tis raised ;  
Which even but now, *demanding* after you,  
Denied me to come in—return, and <sup>1</sup>force  
Their scant'd courtesy.

60

*close by*  
*small hut*  
*shelter*  
*cruel*  
*doub. comp.*  
*asking*

*Lear.* My wits begin to turn.  
Come on, my boy : how dost, my boy ? art cold ?  
I am cold myself. Where is this straw, my fellow ?  
The art of our necessities is *strange*,  
That can make *vile* things precious. Come, <sup>a</sup>*your*  
*hovel*.

|| Poor fool and knave, I have one part in my heart  
That's sorry yet for thee.

*surprising*  
*wonderful*  
*worthless*  
<sup>a</sup> *i.e. where is*

*Fool.* [*Singing*] He that has *and* a little tiny  
wit,—

*even, or, but*

With hey, ho, the wind and the rain,— 70  
Must make *content* with his fortunes fit,  
For the rain it raineth every day.

*contentedness*

*Lear.* True, my good boy. Come, bring us to  
this hovel. [*Exeunt Lear and Kent.*]

*Fool.* I'll speak a prophecy ere I go :

When priests are more in word than matter ;

When brewers mar their malt with water ;

When nobles are *their tailors' tutors* ;

No heretics burn'd, but wenches' suitors ;

When every case in law is right ;

No squire in debt, *nor no poor* knight ;

When slanders do not live in tongues ;

Nor *cutpurses* come not to *throngs* ;

Then shall the realm of Albion

Come to great confusion :

Then comes the time, who lives to see't,

That going shall be used with feet.

This prophecy Merlin shall make ; for I live before  
his time.

[*Exit.*]

80

*"invent*  
*fashions for*  
*them"*  
*doub. neg.*  
*is poor*  
*pickpockets*  
*crowded*  
*assemblies*

<sup>1</sup> Compel them to grant me that courtesy of which they are so niggard.



## SCENE III. Gloucester's castle.

*Enter GLOUCESTER and EDMUND.*

*Glou.* Alack, alack, Edmund, I like not this unnatural dealing. When I desired their leave that I might pity him, they took from me the use of mine own house; charged me, on pain of their perpetual displeasure, neither to speak of him, 5 entreat for him, nor any way *sustain* him.

*Edm.* Most savage and unnatural!

*Glou.* Go to; say you nothing. There is division betwixt the dukes; and a worse matter 10 than that: I have received a letter this night; 'tis dangerous to be spoken; I have locked the letter in my *closet*; these injuries the king now bears will be revenged *home*; there's part of a *power* already *footed*: we must incline to the king. I will seek him, and privily relieve him: go you and maintain talk with the duke, that my charity be not of him perceived: if he ask for me, I am ill and gone to bed. Though I die for it, <sup>a</sup>as no <sup>b</sup>less is threatened me, the king my old master must be 20 relieved. There is some strange thing *toward*, Edmund; pray you, be careful. [*Exit.*]

*Edm.* This courtesy, *forbid* thee, shall the duke Instantly know; and of that letter too: This seems a *fair deserving*, and must <sup>a</sup>draw me That which my father loses; <sup>b</sup>no less than all: The younger rises when the old doth fall. [*Exit.*]

## SCENE IV. The heath. Before a hovel.

*Enter LEAR, KENT, and Fool.*

*Kent.* Here is the place, my lord; good my lord, enter:

The tyranny of the open night's too rough  
For nature to endure. [*Storm still.*]

*Lear.* Let me alone.

*Kent.* Good my lord, enter here.

*Lear.* Wilt break my heart?

give him  
sustenance

private room  
to the utmost  
armed force  
landed

<sup>a</sup> for  
<sup>b</sup> i.e. penalty

imminent

forbidden

a claim to a  
reward  
a obtain for me  
b i.e. all he  
possesses

*Gloucester*

*Kent.* I had rather break mine own. Good my lord, enter.

*Lear.* Thou think'st 'tis much that this contentious storm

*Invades us* to skin : so 'tis to thee ;  
But where the greater malady is fix'd,  
The lesser is scarce felt. Thou 'ldst shun a bear ;  
But if thy flight lay toward the raging sea,  
Thou 'ldst meet the bear i' the mouth. When the

something  
terrible

penetrates

mind's free,  
The body's delicate : the tempest in my mind  
Doth from my senses take all feeling else  
Save what beats there. Filial ingratitude !  
Is it not as this mouth should tear this hand  
For lifting food to 't ? But I will punish home.  
No, I will weep no more.—In such a night  
To shut me out ! Pour on ; I will endure :—  
In such a night as this ! O Regan, Goneril !  
Your old kind father, whose frank heart gave

face him  
boldly

generous

all,—  
O, that way madness lies ; let me shun that ;  
No more of that.

*Kent.* Good my lord, enter here.

*Lear.* Prithee, go in thyself ; seek thine own ease :

This tempest will not give me leave to ponder  
On things would hurt me more. But I'll go in.  
[To the Fool] In, boy ; go first. You houseless  
poverty,—

poor houseless  
fellow

Nay, get thee in. I'll pray,—and then I'll sleep.  
[Fool goes in.]

Poor naked wretches, wheresoe'er you are,  
That bide the pelting of this pitiless storm,  
How shall your houseless heads and unfed sides,  
Your loop'd and window'd raggedness, defend you  
From seasons such as these ?<sup>2</sup> O, I have ta'en  
Too little care of this ! Take physic, pomp ;

are compelled  
to endure  
full of holes  
and  
apertures

<sup>1</sup> The holes in your rags forming loopholes and windows.

<sup>2</sup> In my time of prosperity I thought too little about the condition of the houseless poor.

Take physic, pomp



Expose thyself to feel what wretches feel,  
That thou mayst shake the *superflux* to them  
And show the heavens more just.

*Edg.* [Within] Fathom and half, fathom and half! Poor Tom!

[The Fool runs out from the hovel.]

*Fool.* Come not in here, nuncle, here's a spirit.  
Help me, help me!

*Kent.* Give me thy hand. Who's there?

*Fool.* A spirit, a spirit: he says his name's poor Tom.

*Kent.* What art thou that dost grumble there  
i' the straw?  
Come forth.

*Enter EDGAR disguised as a madman.*

*Edg.* Away! the foul fiend follows me!  
Through the sharp hawthorn blows the cold wind.  
Hum! go to thy cold bed, and warm thee.

*Lear.* Hast thou given all to thy two daughters? And art thou come to this?

*Edg.* Who gives any thing to poor Tom? 50  
whom the foul fiend hath led through fire and  
through flame, and through ford and whirlpool,  
o'er bog and quagmire; that hath laid knives  
under his pillow, and halters in his pew; set  
ratsbane by his porridge; made him proud of  
heart, to ride on a bay trotting-horse over  
four-inched bridges, to course his own shadow for  
a traitor. Bless thy five wits! Tom's a-cold—O,  
do de, do de, do de. <sup>a</sup>Bless thee from whirlwinds,  
<sup>b</sup>star-blasting, and <sup>b</sup>taking! Do poor Tom some 60  
charity, whom the foul fiend vexes. <sup>c</sup>There could  
I have him now—and there—and there again, and  
there. [Storm still.]

*Lear.* What, have his daughters brought him  
to this pass? Couldst thou save nothing? Didst  
thou give them all?

*superfluity*

40

50

60

i.e. for him to  
commit  
suicide  
= poison  
close to  
pursue  
senses  
a sound of  
chattering  
teeth  
a God protect  
b infection  
c as if trying  
to catch the  
fiend

<sup>1</sup> The pernicious influences of the stars.

the pernicious influences of the stars

*Fool.* Nay, he reserved a blanket, else we had been all shamed.

*Lear.* Now, all the plagues that in the *pendulous*  
air  
Hang fated o'er men's faults light on thy daughters! 70

*impending,  
threatening  
to fall*

*Kent.* He hath no daughters, sir.

*Lear.* Death, traitor! nothing could have  
subdued nature

To such a lowness but his *unkind* daughters.

*unnatural*

Is it the fashion that discarded fathers

Should have thus little mercy on their flesh?

Judicious punishment! 'twas this flesh begot

Those 'pelican daughters.

*Edg.* <sup>2</sup>Pillicock sat on Pillicock-hill:

Halloo, halloo, loo, loo!

*Fool.* This cold night will turn us all to fools 80  
and madmen.

*Edg.* Take heed o' the foul fiend: obey thy  
parents; keep thy word *justly*; swear not; set not  
thy sweet heart on proud array. Tom's a-cold.

*exactly*

*Lear.* What hast thou been?

*Edg.* A serving-man, proud in heart and mind;  
that *curled my hair*; <sup>3</sup>*wore gloves in my cap*; swore  
as many oaths as I spake words and broke them in  
the sweet face of heaven: one that slept in the 90  
contriving of lust and waked to do it: wine loved  
I deeply, dice dearly, and in woman out-paramoured  
the Turk: false of heart, *light of ear*, bloody of  
hand; hog in sloth, fox in stealth, wolf in greediness,  
dog in madness, lion in prey. Let not the  
creaking of shoes nor the rustling of silks betray  
thy poor heart to woman; keep thy pen from  
lenders' books, and defy the foul fiend.

*like a fop  
favours from  
his mistress*

*ever ready  
to listen  
to any  
malevolent  
story*

Still through the hawthorn blows the cold wind:  
Says suum, mun, 'ha, no, nonny.

<sup>1</sup> ["And, like the kind life-rendering *pelican*, repast them with my blood" (*Hamlet*, IV. v. 134).]

<sup>2</sup> ["Pillycock, Pillycock, sat on a hill;

If he's not gone, he sits there still" (*Nursery Rhyme*).]

<sup>3</sup> ["Pluck a glove and wear it as a favour" (*Richard II.*, V. iii. 18).]

<sup>4</sup> ["Hey non nonny, nonny, hey nonny" (*Hamlet*, IV. v. 154).]

*Swift*



Dolphin my boy, my boy, sessa! let him 100  
trot by. [Storm still.

Lear. Why, thou wert better in thy grave than  
to answer with thy uncovered body this extremity  
of the skies. Is man no more than this?  
Consider him well. Thou owest the worm no silk,  
the beast no hide, the sheep no wool, the cat no  
perfume. Ha! here's three on's are sophisticated!  
Thou art the thing itself: unaccommodated man is  
no more but such a poor, bare, forked animal as  
thou art. Off, off, you lendings! come, unbutton  
here. 110

[Tearing off his clothes.

Fool. Prithee, nuncle, be contented; 'tis a  
<sup>1</sup>naughty night to swim in. Look, here comes a  
walking fire.

Enter GLOUCESTER, with a torch.

Edg. This is the foul fiend Flibbertigibbet: he  
begins at curfew and walks till the first cock; he  
gives <sup>2</sup>the web and the pin, squints the eye and  
makes the hare-lip; mildews the white wheat and  
hurts the poor creature of earth.

St. Withold footed thrice the old;

He met the night-mare and her nine-fold; 120

Bid her alight,

And her troth plight,

And aroint thee, witch, aroint thee!

Kent. How fares your grace?

Lear. What's he?

Kent. Who's there? What is't you seek?

Glou. What are you there? Your names?

Edg. Poor Tom; that eats the swimming frog,  
the toad, the tadpole, the wall-newt and the water;  
that in the fury of his heart, when the foul fiend 130  
rages, eats cow-dung for sallets; swallows the old  
rat and the ditch-dog; drinks the green mantle of  
the standing pool; who is whipped from tithing to

Dauphin  
cessa, keep  
quiet

brave  
inclemency

civet cat  
of us (who)  
not genuine  
without  
clothes  
i.e. with two  
legs

bad  
i.e. Gloucester  
carrying a  
torch

cock-crowing  
cataract of  
the eye  
blights  
creatures  
wold or downs  
familiar  
spirits  
make her  
promise  
to go  
avaunt

a sort of lizard  
i.e. water newt  
salads  
dead dog  
thrown  
into a ditch  
scum

<sup>1</sup>["So shines a good deed in a naughty world" (Merchant of Venice, V. i. 91).]

<sup>2</sup>["Eyes blind with the pin and the web" (Winter's Tale, I. ii. 291).]

Eyes blind with the pin & the web  
shines a good deed in a naughty world



*tithing*, and *stock-punished*, and imprisoned; who hath had three suits to his back, six shirts to his body, horse to ride, and *weapon* to wear;

But mice and rats, and such small *deer*,

Have been Tom's food for seven long year.

Beware *my follower*. Peace, Smulkin; peace, thou fiend!

140

Glou. What, hath your grace no better company?

Edg. The prince of darkness is a gentleman: Mudo he's call'd, and Mahu.

Glou. Our *flesh and blood* is grown so vile, my lord,

That it doth hate what *gets* it.

Edg. Poor Tom's a-cold.

Glou. Go in with me: my *duty* cannot suffer To obey in *all* your daughters' hard commands: Though their injunction be to bar my doors. And let this tyrannous night take hold upon you, 150 Yet have I ventured to come seek you out, And bring you where both fire and food is ready.

Lear. First let me talk with this philosopher. What is the cause of thunder?

Kent. Good my lord, take his offer; go into the house.

Lear. I'll talk a word with this same learned Theban.

What is your study?

Edg. How to *prevent* the fiend and to kill vermin.

Lear. Let me ask you one word in private.

Kent. Importune him once more to go, my lord; 160

His wits begin to unsettle.

Glou. Canst thou blame him? [Storm still. His daughters seek his death: ah, that good Kent! He said it would be thus, poor banish'd man! Thou say'st the king grows mad; I'll tell thee, friend,

I am almost mad myself: I had a son, Now outlaw'd from my blood! he sought my life,

= from parish  
to parish  
put in the  
stocks  
a sword  
= game  
i.e. Smulkin

our children

begets

loyalty  
permit  
every respect

begets  
loyalty  
permit  
every respect

farmhouse

anticipate

anticipate  
anticipate  
anticipate

anticipate



But lately, very *late*: I loved him, friend;  
 No father his son dearer: truth to tell thee,  
 The grief hath crazed my wits. What a night's  
 this!

I do beseech your grace,—

*Lear.* O, cry you mercy, sir. 170  
 Noble philosopher, your company.

*Edg.* Tom's a-cold.

*Glou.* In, fellow, there, into the hovel: keep  
 thee warm.

*Lear.* Come, let's in all.

*Kent.* This way, my lord.

*Lear.* With him;

I will keep *still* with my philosopher.

*Kent.* Good my lord, *soothe* him; let him take  
 the fellow.

*Glou.* Take him you on.

*Kent.* Sirrah, come on; go along with us.

*Lear.* Come, good Athenian.

*Glou.* No words, no words: hush. 180

*Edg.* <sup>a</sup>Child <sup>b</sup>Rowland to the dark tower came,  
 His <sup>c</sup>word was <sup>d</sup>still,—Fie, foh, and fum,  
 I smell the blood of a British man. [Exeunt.]

*lately*

*I cry to you  
 for = I ask  
 your  
 pardon*

*always  
 humour*

<sup>a</sup> A young  
 knight  
<sup>b</sup> Orlando  
<sup>c</sup> watchword  
<sup>d</sup> ever

SCENE V. Gloucester's castle.

Enter CORNWALL and EDMUND.

*Corn.* I will have my revenge ere I *depart* his  
 house.

*Edm.* How, my lord, I may be *censured*, that  
*nature* thus gives way to loyalty, something *fears*  
 me to think of.

*Corn.* I now perceive, it was not altogether  
 your brother's evil disposition made him seek  
 his death; but a provoking merit, set *a-work* by a  
 reproveable badness in himself.

*Edm.* How malicious is my fortune, that I 10  
 must *repent to be just*! This is the letter he

*(from)*

*judged of  
 natural  
 instinct  
 frightens*

*to work*

*be sorry for  
 being*

spoke of, which *approves* him an 'intelligent party to the advantages of France. O heavens! that this treason were not, or not I the detector!

*Corn.* Go with me to the duchess.

*Edm.* If the matter of this paper be certain, you have mighty business in hand.

*Corn.* True or false, it hath made thee earl of Gloucester. Seek out where thy father is, that he may be *ready for our apprehension*.

*Edm.* [*Aside*] If I find him *comforting* the king, it will <sup>2</sup>stuff his suspicion more fully,—I will persevere in my course of loyalty, though the conflict be sore between that and my blood.

*Corn.* I will *lay trust upon thee*; <sup>3</sup>and thou shalt find a dearer father in my love. [*Exeunt.*]

*proves  
partizan*

*close at hand  
for me to  
arrest him  
assisting*

*natural  
disposition  
put confidence  
in*

SCENE VI. *A chamber in a farmhouse adjoining the castle.*

*Enter* GLOUCESTER, LEAR, KENT, Fool, and EDGAR.

*Glou.* Here is better than the open air; take it thankfully. I will piece out the comfort with what addition I can: I will not be long from you.

*Kent.* All the power of his wits have given way to his *impatience*: the gods reward your kindness! [*Exit Gloucester.*]

*Edg.* Frateretto calls me, and tells me Nero is an angler in the lake of darkness. Pray, *innocent*, and beware the foul fiend.

*Fool.* Prithee, nuncle, tell me whether a madman be a gentleman or a *yeoman*?

*Lear.* A king, a king!

*Fool.* No, he's a yeoman that has a gentleman

*inability to  
endure  
anachronism  
i.e. the fool*

*freeholder*

<sup>1</sup> A partizan of the King of France, with knowledge of the plot—or it may be that "*intelligent*" signifies giving intelligence to the King of France of our preparations.

<sup>2</sup> Give strong confirmation to his suspicions.

<sup>3</sup> You shall find in me one who will have more real affection for you than your father had.



to his son ; for he's a mad yeoman that sees his son a gentleman before him.

*Lear.* To have a thousand with red burning spits Come hissing in upon 'em,—

*Edg.* The foul fiend bites my back.

*Fool.* He's mad that trusts in the tameness of a wolf, a horse's health, a boy's love. 20

*Lear.* It shall be done ; I will arraign them straight.

[*To Edgar*] Come, sit thou here, most learned justicer ;

[*To the Fool*] Thou, sapient sir, sit here. Now, you she foxes !

*Edg.* Look, where he stands and glares ! Wantest thou eyes at trial, madam ?

Come o'er the bourn, Bessy, to me.

*Fool.* Her boat hath a leak,  
And she must not speak

Why she dares not come over to thee.

*Edg.* The foul fiend haunts poor Tom in the 30  
voice of a nightingale. Hopdance cries in Tom's belly for two white herring. Croak not, black angel ; I have no food for thee.

*Kent.* How do you, sir ? Stand you not so amazed :

Will you lie down and rest upon the cushions ?

*Lear.* I'll see their trial first. Bring in the evidence.

[*To Edgar*] Thou robed man of justice, take thy place ;

[*To the Fool*] And thou, his yoke-fellow of equity, Bench by his side. [*To Kent*] You are o' the 40  
commission,

Sit you too.

*Edg.* Let us deal justly.

Sleepest or wakest thou, jolly shepherd ?

Thy sheep be in the corn ;

And for one blast of thy minikin mouth,

Thy sheep shall take no harm.

Pur ! the cat is gray.

*Lear.* Arraign her first ; 'tis Goneril. I here

as

immediately

judge

the fiend

brook

say

evil spirit

the witnesses  
referring to  
Edgar's  
blanket  
associate  
take your seat

pretty little

take my oath before this honourable assembly, she kicked the poor king her father.

*Fool.* Come hither, mistress. Is your name 50  
Goneril?

*Lear.* She cannot deny it.

*Fool.* <sup>1</sup>Cry you mercy, I took you for a joint-stool.

*Lear.* And here's another, whose *warp'd* looks  
proclaim

cross

What *store* her heart is made on. Stop her there!  
Arms, arms, sword, fire! <sup>2</sup>Corruption in the place!  
False *justicer*, why hast thou let her 'scape?

stuff

judge

senses

*Edg.* Bless thy five wits!

*Kent.* O pity! Sir, where is the patience now,  
That you so oft have boasted to retain? 60

*Edg.* [*Aside*] My tears begin to take his part so  
much,

They'll *mar* my counterfeiting.

spoil

*Lear.* The little dogs and all,  
Tray, Blanch, and Sweet-heart, see, they bark at  
me.

*Edg.* Tom will throw his head at them. Avaunt,  
you curs!

Be thy mouth or black or white,  
Tooth that poisons if it bite;  
Mastiff, greyhound, mongrel grim,  
Hound or spaniel, <sup>a</sup>*brach* or <sup>b</sup>*blym*,  
Or bobtail <sup>c</sup>*tike* or <sup>d</sup>*trundle-tail*,  
Tom will make them weep and wail:  
For, with throwing thus my head,  
Dogs leap the <sup>e</sup>*hatch*, and all are fled.

70

a female  
hound

b a blood  
hound

c cur

d curly tailed  
mongrel

e a half-door  
or wicket

Cessa = stop  
merry

makings

dissect

Do de, de, de. *Sessa*! Come, march to *wakes* and  
fairs and market-towns. Poor Tom, thy horn is  
dry.

*Lear.* Then let them *anatomize* Regan; see what  
breeds about her heart. Is there any cause in  
nature that makes these hard hearts? [*To Edgar*] 80  
You, sir, I <sup>3</sup>*entertain* for one of my hundred; only

engage you

<sup>1</sup> I beg your pardon, I took you for a piece of furniture.

<sup>2</sup> Is there bribery in the seat of justice?

<sup>3</sup> ["All that served Brutus I will *entertain* them" (*Julius Cæsar*, V. v. 60).]



I do not like the fashion of your garments. You will say they are *Persian* attire; but let them be changed.

*Kent.* Now, good my lord, lie here and rest awhile.

*Lear.* Make no noise, make no noise; draw the curtains: so, so, so. We'll go to supper i' the morning. So, so, so.

90

*Fool.* And I'll go to bed at noon.

*Re-enter GLOUCESTER.*

*Glou.* Come hither, friend: where is the king my master?

*Kent.* Here, sir; but trouble him not, his wits are gone.

*Glou.* Good friend, I prithee, take him in thy arms;

I have o'erheard a plot of death *upon* him:

There is a litter ready; lay him in't,

And drive toward Dover, friend, where thou shalt meet

Both welcome and protection. Take up thy master:

If thou shouldst *dally* half an hour, his life,

With thine and all that *offer* to defend him,

*Stand in assured loss.* Take up, take up;

And follow me, that will to some provision

Give thee quick *conduct*.

100

*Kent.* Oppressed nature sleeps:

This rest might yet have *balm'd* thy broken sinews,

Which, if *convenience* will not allow,

*Stand in hard cure.* [To the Fool] Come, help

to bear thy master;

Thou must not stay behind.

*Glou.* Come, come, away.

[*Exeunt all but Edgar.*]

*Edg.* When we our betters see *bearing our woes*,

We scarcely think our miseries our foes.

Who alone suffers suffers most i' the mind,

Leaving *free* things and happy *shows* behind:

110

*magnificent*

*The last words of the Fool in the play*

*against*

*delay attempt are certain to be lost escort*

*soothed shattered nerves a circumstances b will be cured with difficulty*

*suffering like ourselves*

*i.e. from distress scenes*

But then the mind much <sup>1</sup>sufferance doth o'erskip,  
 When grief hath mates, and <sup>2</sup>bearing fellowship.  
 How light and <sup>3</sup>portable my pain seems now,  
 When that which makes me bend, makes the king  
 bow,  
 He childed, as I father'd ! Tom, away !  
<sup>2</sup>Mark the high noises, and thyself bewray,  
 When false opinion, whose wrong thought defiles  
 thee,  
 In thy just proof, <sup>4</sup>repeals and reconciles thee.  
<sup>5</sup>What will hap more to-night, safe <sup>6</sup>'scape the king ! 120  
<sup>7</sup>Lurk, lurk. [Exit.

sufferings  
 lightly  
 passes over  
 a suffering  
 (noun)  
 b endurable  
  
 discover  
 slanders  
 a recalls  
 b whatever else  
 may happen  
 c escape  
 d hide myself

SCENE VII. Gloucester's castle.

Enter CORNWALL, REGAN, GONERIL, EDMUND, and  
 Servants.

Corn. Post speedily to my lord your husband ;  
 show him this letter : the army of France is landed.  
 Seek out the traitor Gloucester.

spoken to  
 Goneril

[Exeunt some of the Servants.

Reg. Hang him instantly.

Gon. Pluck out his eyes.

Corn. Leave him to my displeasure. Edmund,  
 keep you our sister company : the revenges we are  
 bound to take upon your traitorous father are not  
 fit for your beholding. Advise the Duke where you  
 are going, to a most *festinate* preparation : we are 10  
 bound to the like. Our <sup>a</sup>posts shall be swift and  
<sup>b</sup>intelligent betwixt us. Farewell, dear sister :  
 farewell, <sup>c</sup>my lord of Gloucester.

hasty  
 prepared  
 speedy  
 prepara-  
 tions  
 a messengers  
 b bearing  
 intelligence  
 c i.e. Edmund,  
 now Earl of  
 Gloucester  
 d carried  
 away  
 secretly

Enter OSWALD.

How now ! where's the king ?

Osw. My lord of Gloucester hath <sup>d</sup>convey'd him  
 hence :

<sup>1</sup> ["For sufferance is the badge of all our tribe" (M. of V., I. iii. 104).]  
<sup>2</sup> Take notice of these indications of important events and reveal yourself  
 when public opinion, which now misjudges you and slanders you because of the  
 wrong estimate it has formed of you, shall, in consequence of your producing  
 clear evidence of your uprightness, recall you and restore you to your lawful  
 position.



Some five or six and thirty of his knights,  
 Hot *questrists* after him, met him *at gate*;  
 Who, with some other of the *lords dependants*,  
 Are gone with him toward Dover; where they boast  
 To have well-armed friends.

20

*searchers  
 at the gate  
 dependent  
 lords*

*Corn.* Get horses for your mistress.

*Gon.* Farewell, sweet lord, and sister.

*Corn.* Edmund, farewell.

[*Exeunt Goneril, Edmund, and Oswald.*]

Go seek the traitor Gloucester,  
 Pinion him like a thief, bring him before us.

[*Exeunt other Servants.*]

Though well we may not *pass upon his life*  
 Without the form of justice, yet our power  
 Shall *do a courtesy* to our wrath, which men  
 May blame but not control. Who's there? the  
 traitor?

*pass sentence  
 i.e. of death  
 give way*

*Re-enter Servants, with GLOUCESTER.*

*Reg.* Ingrateful fox! 'tis he.

*Corn.* Bind fast his *corky* arms.

30

*withered*

*Glou.* What mean your graces? Good my  
 friends, consider

You are my guests: do me no foul play, friends.

*Corn.* Bind him, I say. [*Servants bind him.*]

*Reg.* Hard, hard. O filthy traitor!

*Glou.* Unmerciful lady as you are, I'm none.

*Corn.* To this chair bind him. Villain thou  
 shalt find— [*Regan plucks his beard.*]

*Glou.* By the kind gods, 'tis most ignobly done  
 To pluck me by the beard.

*Reg.* So white, and such a traitor!

*Glou.* *Naughty lady,*

*wicked*

These hairs, which thou dost ravish from my chin,  
 Will *quicken*, and accuse thee: I am your host:

40

*come to life  
 features of me  
 your host*

With robbers' hands *my hospitable favours*  
 You should not ruffle thus. What will you do?

*Corn.* Come, sir, what letters had you late from  
 France.

<sup>1</sup> ["O Kate, nice customs *curtsy* to great kings" (*Henry V.*, V. ii. 287).]

<i>Reg.</i> <i>Be simple-answered</i> , for we know the truth.		<i>answer</i>
<i>Corn.</i> And what confederacy have you with the traitors		<i>straight-forwardly</i>
<i>Late footed</i> in the kingdom?		<i>lately landed</i>
<i>Reg.</i> To whose hands have you sent the lunatic king? Speak.		
<i>Glou.</i> I have a letter <i>guessingly set down</i> , Which came from one that's of a neutral heart, And not from one opposed.	50	<i>ambiguously expressed</i>
<i>Corn.</i> Cunning.		
<i>Reg.</i> And false.		
<i>Corn.</i> Where hast thou sent the king?		
<i>Glou.</i> To Dover.		
<i>Reg.</i> Wherefore to Dover? Wast thou not charged at peril—		
<i>Corn.</i> Wherefore to Dover? Let him first answer that.		
<i>Glou.</i> <sup>1</sup> I am tied to the stake and I must stand the course.		
<i>Reg.</i> Wherefore to Dover?		
<i>Glou.</i> Because I would not see thy cruel nails Pluck out his poor old eyes, nor thy fierce sister In his anointed flesh stick boarish fangs. The sea, with such a storm as his bare head In hell-black night endured, would have <i>buoy'd</i> <i>up</i> ,	60	<i>risen high</i>
And quench'd the <i>stelled</i> fires :		<i>fixed stars</i>
Yet, poor old heart, he <i>holp</i> the heavens to rain.		<i>helped</i>
If wolves had at thy gate howl'd that <i>stern</i> time, Thou shouldst have said, ' Good porter, <i>turn the</i> <i>key</i> ,'		<i>severe</i> <i>open the door</i>
<sup>2</sup> All cruels else subscribed : but I shall see The <i>winged</i> vengeance overtake such children.		<i>swift</i>

<sup>1</sup> [" They have *tied me to a stake* ; I cannot fly,  
But, bear-like, I must fight the *course* ! " (*Macbeth*, V. vii. 1, 2).]

<sup>2</sup> Either (1) though you might acknowledge all other acts of cruelty, you would have bidden the porter open *even* to wolves on such a night ;  
Or, (2) you would have *admitted* even wolves, pardoning all their acts of cruelty.



*Corn.* See't shalt thou never.—Fellows, hold the chair.—

Upon these eyes of thine I'll set my foot. 70

*Glou.* He that *will think* to live till he be old,  
Give me some help! Oh cruel! O you gods!

*Reg.* One side will mock another; the *other* too.

*Corn.* If you see vengeance—

*First Serv.* Hold your hand, my lord:  
I have served you ever since I was a child;  
But better service have I never done you  
Than now to bid you hold.

*Reg.* How now, you dog!

*First Serv.* If you did wear a beard upon your chin,  
I'd shake it on this quarrel. What do you mean?

*Corn.* My villain! [They draw and fight. 80

*First Serv.* Nay, then, come on, and take the chance of anger.

*Reg.* Give me thy sword.—A peasant stand up thus!

[Takes a sword and runs at him behind.

*First Serv.* O, I am slain!—My lord, you have one eye left

To see some mischief on him—O! [Dies.

*Corn.* <sup>1</sup>Lest it see more, *prevent* it.—Out, vile jelly!

Where is thy lustre now?

*Glou.* All dark and comfortless.—Where's my son Edmund?

Edmund, enkindle all the sparks of nature,  
To quit this horrid act.

*Reg.* Out, treacherous villain!  
Thou call'st on him that hates thee: it was he 90  
That made the *overture* of thy treasons to us;  
Who is too good to pity thee.

*Glou.* O my follies! then Edgar was abused.

*desires to*

*i.e. eye*

*servant*

*anticipate*  
*i.e. the eye*

*revenge*

*disclosure*

*maligned*

<sup>1</sup> "That his remaining eye may not see more, let me be beforehand and put it out."

Kind gods, forgive me that, and prosper him!

*Reg.* Go thrust him out at gates, and let him smell

His way to Dover. [*Exit one with Gloucester.*]

How is't, my lord? how look you?

*Corn.* I have received a hurt: follow me, lady.

Turn out that eyeless villain; throw this slave

Upon the dunghill.—*Regan*, I bleed *apace*:

*Untimely* comes this hurt: give me your arm. 100

[*Exit Cornwall, led by Regan.*]

*Sec. Serv.* I'll never care what wickedness I do,  
If this man come to good.

*Third Serv.* If she live long,  
And in the end meet the *old* course of death,  
Women will all turn monsters.

*Sec. Serv.* Let's follow the old earl, and get the  
*Bedlam*

To lead him where he would: his *roguish* madness  
*Allows* itself to any thing.

*Third Serv.* Go thou: I'll fetch some flax and  
whites of eggs

To apply to his bleeding face. Now, heaven help  
him! [*Exeunt severally.*]

(the)

fast  
at an un-  
seasonable  
moment

natural

lunatic, i.e.  
*Edgar*  
vagrant  
accommodates

## ACT IV.

### SCENE I.—*The heath.*

*Enter EDGAR.*

*Edg.* 'Yet better thus, and known to be  
contemn'd,

Than still contemn'd and flatter'd. To be worst,  
The lowest and most *dejected* thing of fortune,  
Stands still in *esperance*, lives not in fear:  
The lamentable change is from the best;  
The worst returns to laughter. Welcome, then,  
Thou unsubstantial air that I embrace!

i.e. to oneself

constantly,  
= humbled  
by  
hope

<sup>1</sup> Better to be thus, i.e. an outcast, knowing myself despised, than to be constantly flattered and despised at the same time.



The wretch that thou hast blown unto the worst  
<sup>1</sup>Owes nothing to thy blasts.—But who comes here?

*Enter GLOUCESTER, led by an Old Man.*

My father, *poorly* led? World, world, O world! 10

<sup>2</sup>But that thy strange mutations make us hate thee,

Life would not yield to age.

*Old Man.* O, my good lord, I have been your tenant, and your father's tenant, these fourscore years.

*Glou.* Away, get thee away; good friend, be gone:

Thy comforts can do me no good at all;

Thee they may hurt.

*Old Man.* Alack, sir, you cannot see your way.

*Glou.* I have no way, and therefore want no eyes;

I stumbled when I saw: full oft 'tis seen,  
 Our <sup>a</sup>means secure us, and our <sup>b</sup>mere defects  
 Prove our commodities. O dear son Edgar,  
 The food of thy abused father's wrath!  
 Might I but live to see thee in my touch,  
 I'd say I had eyes again!

*Old Man.* How now! Who's there?

*Edg. [Aside]* O gods! Who is't can say 'I am at the worst'?

I am worse than e'er I was.

*Old Man.* 'Tis poor mad Tom.

*Edg. [Aside]* And worse I may be yet: the worst is not

So long as we can say 'This is the worst.'

*Old Man.* Fellow, where goest?

*Glou.* Is it a beggar-man? 30

*Old Man.* Madman and beggar too.

*Glou.* He has some reason, else he could not beg.

is not a debtor  
to

by a poor man

a humble  
condition  
is our  
safety

b complete  
deprivation  
advantages  
deceived

the meaning is  
his notes is  
correct.

<sup>1</sup> "Thy blasts have done their worst upon him and so absolved him from all obligations" (*Hudson*).

<sup>2</sup> Were it not that the strange changes of fortune make us hate the world, life would not succumb to old age.

I' the last night's storm I such a fellow saw,  
Which made me think a man a worm: my son  
Came then into my mind; and yet my mind  
Was then scarce friends with him: I have heard  
more since.

As flies to wanton boys, are we to the gods;  
They kill us for their sport.

*Edg.* [Aside] How should this be?  
Bad is the trade that must play fool to sorrow,  
*Angering* itself and others.—Bless thee, master! 40

*grieving*

*Glou.* Is that the naked fellow?

*Old Man.* Ay, my lord.

*Glou.* Then, prithee, get thee gone: if for my  
sake

Thou wilt o'ertake us, hence a mile or twain,  
I' the way toward Dover, do it for ancient love;  
And bring some covering for this naked soul,  
Who I'll entreat to lead me.

*Old Man.* Alack, sir, he is mad.

*Glou.* 'Tis the *times'* plague, when madmen  
lead the blind.

*a common  
misfortune*

Do as I bid thee, or rather do thy pleasure;  
*Above the rest*, be gone.

*above all  
apparel*

*Old Man.* I'll bring him the best *'parel* that I  
have, 50  
Come on't what will. [Exit.

*Glou.* Sirrah, naked fellow,—

*Edg.* Poor Tom's a-cold.—[Aside] I cannot  
*daub it further.*

*keep up my  
disguise  
any longer*

*Glou.* Come hither, fellow.

*Edg.* [Aside] And yet I must.—Bless thy sweet  
eyes, they bleed.

*Glou.* Know'st thou the way to Dover?

*Edg.* Both stile and gate, horse-way and foot-  
path. Poor Tom hath been scared out of his good  
wits. Bless thee, good man's son, from the foul  
fiend! Five fiends have been in poor Tom at once; 60  
of lust, as Obidicut; Hobbididence, prince of  
dumbness; Mahu, of stealing; Modo, of murder;  
Flibbertigibbet, of *mopping and mowing*, who since

*making  
grimaces*



possesses chambermaids and waiting women. So,  
bless thee, master!

*Glou.* Here, take this purse, thou whom the  
heaven's plagues

Have humbled to all strokes: that I am wretched  
Makes thee the happier. Heavens, deal so still!

Let the *superfluous* and lust-dieted man,

<sup>1</sup>That *slaves* your ordinance, that will not see  
Because he doth not feel, feel your power quickly;  
So distribution should undo excess,

And each man have enough. Dost thou know  
Dover?

*Edg.* Ay, master.

*Glou.* There is a cliff whose high and bending  
head

Looks fearfully *in the confined* deep:

Bring me but to the very brim of it,

And I'll repair the misery thou dost bear

With something rich about me: from that place

I shall no leading need.

*Edg.* Give me thy arm:

Poor Tom shall lead thee.

[*Exeunt.*]

SCENE II. *Before the Duke of Albany's palace.*

*Enter GONERIL and EDMUND.*

*Gon.* Welcome, my lord; I marvel our mild  
husband

*Not met us on the way.*

*Enter OSWALD.*

Now, where's your master?

*Osw.* Madam, within; but never man so  
changed.

I told him of the army that was landed;

He smiled at it: I told him you were coming;

His answer was, 'The worse': of Gloucester's  
treachery,

*that has too  
much  
makes a slave  
of decree*

*into  
restrained*

*(had)*

<sup>1</sup>Who, instead of obeying the decrees of heaven, makes them subservient to his pleasures.

And of the loyal service of his son, When I inform'd him, then he call'd me <i>sot</i> , And told me I had turn'd the wrong side out: What most he should dislike seems pleasant to him;	10	<i>fool</i>
What like, offensive. Gon. [To Edm.] Then shall you go no further. It is the <i>cowish</i> terror of his spirit, That dares not <i>undertake</i> : 'he'll not feel wrongs Which tie him to an answer. Our wishes on the way		<i>cowardly act boldly (expressed) on</i>
May prove effects. Back, Edmund, to my brother; Hasten his <i>musters</i> and conduct his <i>powers</i> : I must change arms at home, and give the distaff Into my husband's hands. This trusty servant Shall pass between us: ere long you are like to hear,		<i>levies forces</i>
If you dare venture in your own behalf, A mistress's command. Wear this; <i>spare speech</i> ; [Giving a favour. Decline your head: this kiss, if it durst speak, Would stretch thy spirits up into the air: Conceive, and fare thee well.	20	<i>lady love do not reply bend down</i>
Edm. Yours in the ranks of death. Gon. My most dear Gloucester! [Exit Edmund.		<i>understand my meaning</i>
O, the difference of man and man! To thee a woman's services are due: My <i>fool</i> usurps my body.		<i>fool of a husband</i>
Osw. Madam, here comes my lord. [Exit.		
Enter ALBANY.		
Gon. I have been worth the whistle. Alb. O Goneril You are not worth the dust which the rude wind Blows in your face. I <i>fear</i> your disposition: That nature which contemns <i>it</i> origin	30	<i>am afraid of its</i>

<sup>1</sup> He will not regard anything as a wrong done to him which he would be compelled to resent.



Cannot be *border'd certain* in itself ;

<sup>1</sup>She that herself will <sup>2</sup>*sliver* and *disbranch*  
From her material sap, perforce must wither  
And come to *deadly* use.

Gon. No more ; the text is foolish.

Alb. Wisdom and goodness to the vile seem vile :  
Filths *savour but* themselves. What have you done ?  
Tigers, not daughters, what have you perform'd ? 40  
A father, and a gracious aged man,  
Whose reverence even the *head-lugg'd* bear would  
lick,

Most barbarous, most degenerate ! have you  
*maddened*,

Could my good *brother* suffer you to do it ?

A man, a prince, by him so benefited !

If that the heavens do not their *visible* spirits  
Send quickly down to *tame* these vile offences,  
It will come,

Humanity must perforce prey on itself,  
Like monsters of the deep.

Gon. *Milk-liver'd* man !

That bear'st a cheek for blows, a head for wrongs ;  
Who hast not in thy brows an eye *discerning*  
Thine honour from thy suffering ; that thou know'st  
Fools do those villains pity who are punish'd  
Ere they have done their mischief. Where's thy  
drum ?

France spreads his banners in our <sup>a</sup>*noiseless* land,  
With plumed helm thy <sup>b</sup>*state* begins to <sup>c</sup>*threat* ;  
Whiles thou, a *moral* fool, sitt'st still and criest  
' Alack, why does he so ? '

Alb. See thyself, devil !

<sup>3</sup>*Proper* deformity shows not in the fiend  
So horrid as in woman.

*restrained  
with  
certainty*

*that belongs  
to a dead  
thing*

*have a taste  
for only*

*lead by the  
head*

*maddened  
i.e. Cornwall*

*as visible  
avengers  
repress*

*cowardly*

*able to  
distinguish*

<sup>a</sup> *with no  
sound of  
preparation*  
<sup>b</sup> *realm*  
<sup>c</sup> *threaten*  
*moralizing*

*belonging to*

<sup>1</sup>A branch that is ready to split off (*sliver*) and sever itself (*disbranch*) from the trunk which supplies the material nourishment of the sap must wither and become dead, i.e. fit only for burning.

<sup>2</sup> ["Slips of yew *sliver'd* in the moon's eclipse" (*Mac.*, IV. i. 28).]

<sup>3</sup>Deformity a characteristic (*proper*) of the fiend does not appear so detestable in a devil as in a woman.

Gon. O vain fool!

Alb. Thou changed and self-cover'd thing, for shame,

<sup>1</sup>Be-monster not thy feature. Were 't my fitness  
To let these hands obey my blood,  
They are apt enough to dislocate and tear  
Thy flesh and bones: howe'er thou art a fiend,  
A woman's shape doth shield thee.

Gon. Marry, your manhood mew.

*Enter a Messenger.*

Alb. What news?

Mess. O, my good lord, the Duke of Cornwall's  
dead;

Slain by his servant, going to put out  
The other eye of Gloucester.

Alb. Gloucester's eyes!

Mess. A servant that he bred, thrill'd with  
<sup>2</sup>remorse,

Opposed against the act, bending his sword  
To his great master; who, thereat enraged,  
Flew on him, and amongst them fell'd him dead;  
But not without that harmful stroke which since  
Hath pluck'd him after.

Alb. This shows you are above,  
You justicers, that these our nether crimes  
So speedily can venge! But, O poor Gloucester!  
Lost he his other eye?

Mess. Both, both, my lord.  
This letter, madam, craves a speedy answer;  
'Tis from your sister.

Gon. [Aside] <sup>3</sup>One way I like this well;  
But being widow, and my Gloucester with her,

*disguised*

*Did it become  
me  
passion*

*although*

*By Mary  
restrain*

71

*as he was  
about*

*brought up  
compassion  
set himself  
directing*

*between them,  
i.e. aiding  
each other  
deadly*

*judges  
on earth  
execute*

*vengeance  
on  
urgently  
needs*

80

*now she is a  
widow*

<sup>1</sup>Do not make yourself appear a monster.

<sup>2</sup>["Stop up the access and passage to remorse" (Mac., I. v. 44).]

<sup>3</sup>In one respect (i.e. because one obstacle to her becoming sole ruler of the kingdom is removed) I am pleased, and with regard to this purpose the news is not so disagreeable (87).



<sup>1</sup>May all the building in my fancy pluck  
Upon my hateful life : another way,  
The news is not so tart.—I'll read, and answer.

[Exit.

Alb. Where was his son when they did take  
his eyes?

Mess. Come with my lady hither.

Alb. He is not here.

Mess. No, my good lord ; I met him back again. 90

Alb. Knows he the wickedness?

Mess. Ay, my good lord ; 'twas he inform'd  
against him ;

And quit the house on purpose, that their  
punishment

Might have the freer course.

Alb. Gloucester, I live,  
To thank thee for the love thou show'dst the king,  
And to revenge thine eyes. Come hither, friend :  
Tell me what more thou know'st. [Exeunt.

SCENE III. The French camp near Dover.

Enter KENT and a Gentleman.

Kent. Why the King of France is so suddenly  
gone back, know you the reason?

Gent. Something he left imperfect in the state,  
which since his coming forth is thought of ; which  
imports to the kingdom so much fear and danger,  
that his personal return was most required and  
necessary.

Kent. Who hath he left behind him, general ?

Gent. The Marshal of France, Monsieur Le Far.

Kent. Did your letters pierce the queen to any 10  
demonstration of grief?

Gent. Ay, sir ; she took them, read them in my  
presence ;

And now and then an ample tear trill'd down  
Her delicate cheek : it seem'd she was a <sup>2</sup>queen

castle in the  
air  
intolerable  
disagreeable

He had come

on his way  
back

gave  
information

implies

(as) com-  
mander  
anachronism  
affect

trickled

<sup>1</sup>May bring all my castles in the air to nothing, making my life intolerable if  
Regan marry Edmund.

<sup>2</sup> Able to control her grief.

Over her *passion*; who, most rebel like,  
Sought to be king o'er her.

*Kent.* O, then it moved her.

*Gent.* Not to a rage: patience and sorrow strove  
Who should *express her* goodliest. You have seen  
Sunshine and rain at once: her smiles and tears  
Were like a better way: those happy *smilets*, 20  
That play'd on her ripe lip, seem'd not to know  
What guests were in her eyes; which parted thence,  
As pearls from diamonds dropp'd. In brief,  
Sorrow would be a rarity most beloved,  
If all could so *become it*.

*Kent.* Made she no verbal question?

*Gent.* Faith, once or twice she heaved the  
name of 'father'  
Pantingly forth, as if it press'd her heart;  
Cried 'Sisters! sisters! Shame of ladies! sisters!  
Kent! father! sisters! What, i' the storm? i' the  
night?

Let pity not be *believed!*' There she shook 30  
The holy water from her heavenly eyes,  
And *clamour moisten'd*: then away she started  
To deal with grief alone.

*Kent.* It is the stars,  
The stars above us, <sup>a</sup>govern our <sup>b</sup>conditions;  
Else <sup>c</sup>one self mate and mate could not beget  
Such different <sup>d</sup>issues. You <sup>e</sup>spoke not with her  
since?

*Gent.* No.

*Kent.* Was this before *the king* return'd?

*Gent.* No, since.

*Kent.* Well, sir, the poor distress'd Lear's i'  
the town;

Who *sometime* in his better *tune* remembers 40  
What we are come about, and by no means  
Will *yield* to see his daughter.

*Gent.*

Why, good sir,

*Kent.* A sovereign shame so <sup>1</sup>elbows him: his  
own unkindness,

*grief*

*cause her to  
appear  
dim of smiles*

*make it  
appear so  
becoming*

*i.e. to exist*

*wept aloud  
bear her  
a (that)  
b dispositions  
c one and the  
same pair  
d children  
e have not  
spoken*

*i.e. of France*

*sometimes  
senses  
consent*

*supreme  
reminds*

<sup>1</sup> Stands at his elbow and constantly reminds him.



That stripp'd her from his benediction, turn'd her  
To *foreign casualties*, gave her *dear* rights  
To his dog-hearted daughters, these things sting  
His mind so venomously, that burning shame  
Detains him from Cordelia.

*Gent.* Alack, poor gentleman !

*Kent.* Of Albany's and Cornwall's *powers* you  
heard not?

*Gent.* 'Tis so, they are afoot.

*Kent.* Well, sir, I'll bring you to our master  
Lear,

And leave you to attend him : some *dear* cause  
Will in concealment wrap me up awhile ;  
When I am known aright, you shall not grieve  
Lending me this acquaintance. I pray you, go  
Along with me. *[Exeunt.]*

SCENE IV. *The same. A tent.*

*Enter, with drum and colours, CORDELIA,  
Doctor, and Soldiers.*

*Cor.* Alack, 'tis he : why, he was met even now  
As mad as the vex'd sea ; singing aloud ;  
Crown'd with *rank fumiter* and furrow-weeds,  
With hor-docks, hemlock, nettles, cuckoo-flowers,  
Darnel, and all the *idle* weeds that grow  
In our *sustaining* corn. A *century* send forth ;  
Search every acre in the high-grown field,  
And bring him to our eye. *[Exit an Officer.]* What

<sup>1</sup>*can* man's wisdom  
In the restoring his bereaved sense ?  
He that *helps* him take all my *outward* worth.

*Doct.* There is means, madam :  
Our foster-nurse of nature is repose,  
The which he lacks ; *that* to provoke in him,  
Are many *simples* operative, whose power  
Will close the eye of anguish.

*Cor.* All blest secrets,  
All you <sup>a</sup>*unpublish'd* <sup>b</sup>*virtues* of the earth,

*chances of a  
life abroad  
precious*

*forces*

*important*

*strong  
smelling  
fumitory  
unprofitable  
nourishing  
100 men*

*can (do)*

*cures  
worldly  
wealth  
i.e. repose  
simple herbs  
able to cure  
physical pain*

<sup>a</sup> *unknown*  
<sup>b</sup> *powers*

<sup>1</sup> ["For what, alas ! *can* these my single arms ?" (*T. and C.*, II. ii. 135).]

Spring with my tears! be *aidant* and *remediate*  
In the good man's distress! Seek, seek for him;  
Lest his ungovern'd rage *dissolve* the life  
That wants the means to lead it.

*Enter a Messenger.*

*Mess.* News, madam; 20  
The British powers are marching hitherward.

*Cor.* 'Tis known before; our preparation stands  
In expectation of them. O dear father,  
It is thy business that I go about;  
Therefore great France  
My mourning and important tears hath pitied.  
No blown ambition doth our arms incite,  
But love, dear love, and our aged father's right:  
Soon may I hear and see him! [*Exeunt.*]

SCENE V. Gloucester's castle.

*Enter REGAN and OSWALD.*

*Reg.* But are my brother's powers set forth?

*Osw.* Ay, madam.

*Reg.* Himself in person there?

*Osw.* Madam, with much ado:

Your sister is the better soldier.

*Reg.* Lord Edmund spake not with your lord  
at home?

*Osw.* No, madam.

*Reg.* What might import my sister's letter to  
him?

*Osw.* I know not, lady.

*Reg.* Faith, he is posted hence on serious matter.  
It was great ignorance, Gloucester's eyes being out,  
To let him live: where he arrives he moves 10  
All hearts against us: Edmund, I think, is gone,  
In pity of his misery, to dispatch  
His <sup>a</sup>nighted life; moreover, to <sup>b</sup>descry  
The strength o' the enemy.

*Osw.* I must needs after him, madam, with my  
letter.

helping  
healing  
destroy  
lacks reason  
to guide it

forces  
we have made  
every pre-  
paration to  
meet them  
For that  
reason  
importunate  
puffed up  
monosyllable

forces

pomp,  
ceremony

be the  
contents of

to tell the  
truth  
set out in  
haste  
folly

<sup>a</sup> deprived of  
light  
<sup>b</sup> reconnoitre



<p><i>Reg.</i> Our troops set forth to-morrow: stay with us;</p>		
<p>The <i>ways</i> are dangerous.</p>		roads
<p><i>Osw.</i> I may not, madam : My lady <i>charged my duty</i> in this business.</p>		enjoined me to do my duty
<p><i>Reg.</i> Why should she write to Edmund ? Might not you</p>		
<p>Transport her purposes by <i>word</i> ? <i>Belike</i>, Something—I know not what: I'll love thee much,</p>	20	word (of mouth) Perhaps
<p>Let me unseal the letter.</p>		
<p><i>Osw.</i> Madam, I had rather—</p>		
<p><i>Reg.</i> I know your lady does not love her husband;</p>		
<p>I am sure of that: and <i>at her late being here</i> She gave strange <i>æillades</i> and most speaking looks To noble Edmund. I know you are <sup>a</sup><i>of her bosom</i>.</p>		when she was last here amorous glances, oacles
<p><i>Osw.</i> I, madam ?</p>		a in her confidence
<p><i>Reg.</i> I speak <sup>b</sup><i>in understanding</i>; you are, I know 't;</p>		b as being in the secret
<p>Therefore I do advise you, <sup>c</sup><i>take this note</i>: My lord is dead; Edmund and I have talk'd; And more convenient is he for <sup>d</sup><i>my hand</i> Than for your lady's; you may <sup>e</sup><i>gather</i> more. If you do find him, pray you, give him <sup>f</sup><i>this</i>: And when your mistress hears thus much from you,</p>	30	c observe this d i.e. as my husband e guess f i.e. token
<p>I pray, <sup>1</sup><i>desire</i> her call her wisdom to her. So, fare you well. If you do chance to hear of that blind traitor, <i>Preferment falls on him</i> that cuts him off.</p>		promotion will be bestowed
<p><i>Osw.</i> Would I could meet him, madam! I should show</p>		
<p><i>What party I do follow.</i></p>		on which side I am
<p><i>Reg.</i> Fare thee well. [<i>Exeunt.</i>]</p>		

<sup>1</sup> Urge her to be reasonable, and abandon all desire of marrying Edmund.

SCENE VI. *The country near Dover.*

*Enter GLOUCESTER, and EDGAR dressed like a peasant.*

*Glou.* When shall we come to the top of that same hill?

*iv. i. 73*

*Edg.* You do climb up it now: look, how we labour.

*Glou.* Methinks the ground is even.

*level*

*Edg.* Horrible steep.

*horribly*

Hark, do you hear the sea?

*Glou.* No, truly.

*Edg.* Why, then, your other senses grow imperfect

By your eyes' anguish.

*physical pain*

*Glou.* So may it be indeed:

Methinks thy voice is alter'd; and thou speak'st  
In better phrase and matter than thou didst.

*Edg.* You're much deceived; in nothing am I changed

But in my garments.

*Glou.* Methinks you're better spoken. 10

*Edg.* Come on, sir; here's the place: stand still. How fearful

And dizzy 'tis to cast one's eyes so low!

The crows and choughs that wing the midway air  
Show scarce so gross as beetles: half way down

*jackdaws*

Hangs one that gathers samphire, dreadful trade!

*large*

Methinks he seems no bigger than his head:

*by a rope*

The fishermen, that walk upon the beach,

Appear like mice; and yond tall anchoring bark,

*yonder*

Diminish'd to her cock; her cock, a buoy

*at anchor*

Almost too small for sight: the murmuring surge, 20

*cock-boat*

That on the unnumber'd idle pebbles chafes,

*innumerable*

Cannot be heard so high. I'll look no more;

*b barren*

Lest my brain turn, and the deficient sight

*unable to look*

Topple down headlong.

*down*

*Glou.* Set me where you stand.

*Edg.* Give me your hand: you are now within  
a foot



Of the extreme verge: for all beneath the moon  
Would I not leap upright.

*Glou.* Let go my hand.

Here, friend, 's another purse; in it a jewel  
Well worth a poor man's taking: fairies and gods  
Prosper it with thee! Go thou farther off;  
Bid me farewell, and let me hear thee going.

30

*Edg.* Now fare you well, good sir.

*Glou.* With all my heart.

*Edg.* Why I do trifle thus with his despair  
Is done to cure it.

*Glou.* [*Kneeling*] O you mighty gods!  
This world I do renounce, and, in your sights,  
Shake patiently my great affliction off:  
If I could bear it longer, and not fall

To quarrel with your great *opposeless* wills,  
My *snuff* and loathed part of nature should  
Burn itself out. If Edgar live, O bless him!  
Now, fellow, fare thee well. [*He falls forward.*]

40

*Edg.* Gone, sir: farewell.

And yet I know not how *conceit* may rob  
The treasury of life, when life itself  
*Yields to the theft*: had he been where he thought,  
By this had thought been *past*. Alive or dead?  
Ho, you sir! friend! Hear you, sir! speak!  
Thus might he *pass* indeed: yet he revives.  
What are you, sir?

*Glou.* Away, and let me die.

*Edg.* Hadst thou been aught but gossamer,  
feathers, air,

So many fathom down *precipitating*,  
*Thou'dst* shiver'd like an egg: but thou dost  
breathe;

50

Hast heavy substance; bleed'st not; speak'st;  
art sound.

Ten masts at each make not the altitude  
Which thou hast perpendicularly *fell*:  
*Thy life's a miracle*. Speak yet again.

*Glou.* But have I fall'n, or no?

*Edg.* From the dread summit of this chalky  
*bourn*.

*irresistible  
burnt out*

*imagination  
is willing to  
be stolen  
at an end for  
him  
die*

*falling  
headlong  
wouldst have*

*fastened  
together  
fallen  
it is a miracle  
that you  
yet live  
boundary*

Look up *a-height*; the shrill-gorged lark so far  
Cannot be seen or heard: do but look up.

*aloft  
throated*

*Glou.* Alack, I have no eyes.  
Is wretchedness deprived that benefit,  
*To end* itself by death? 'Twas yet some comfort,  
When misery could *beguile* the tyrant's rage,  
And frustrate his proud will.

60

*of ending  
cheat*

*Edg.* Give me your arm:  
Up: so. How is't? Feel you your legs? You  
stand.

*Glou.* Too well, too well.

*Edg.* This is above all strangeness.  
Upon the crown o' the cliff, what thing was that  
Which parted from you?

*Glou.* A poor unfortunate beggar.

*Edg.* As I stood here below, methought his  
eyes

Were two full moons; he had a thousand noses,  
Horns *a*whelk'd and *b*waved like the enridged sea:  
It was some fiend; therefore, thou happy father,  
Think that the *clearest* gods, who make them  
honours

70

*a covered with  
knobs  
b twisted  
most pure  
things  
impossible  
to men  
of its own  
accord*

Of men's impossibilities, have preserved thee.

*Glou.* I do remember now: henceforth I'll bear  
Affliction till it do cry out *itself*  
'Enough, enough,' and die. That thing you  
speak of,

I took it for a man; often 'twould say  
'The fiend, the fiend;' he led me to that place.

*Edg.* Bear free and patient thoughts. But who  
comes here?

80

*untroubled*

*Enter LEAR, fantastically dressed with wild flowers.*

'The safer sense will ne'er accommodate  
His master thus.

*Lear.* No, they cannot touch me for coining;  
I am the king himself.

*Edg.* O thou side-piercing sight!

*Lear.* Nature's above art in that respect.

*sounder  
supply with  
conveniences  
its  
punish  
heart-rending*

<sup>1</sup> He would not dress himself like that if he were in his right mind.



There's your *press-money*. That fellow handles his bow like a <sup>a</sup>*crow-keeper*: draw me <sup>b</sup>*a clothier's yard*. Look, look, a mouse! Peace, peace; this piece of toasted cheese will do 't. There's my gauntlet: 90 I'll prove it on a giant. Bring up the brown <sup>c</sup>*bills*. O, well flown, bird! i' the <sup>d</sup>*clout*, i' the clout, hewgh! Give the <sup>e</sup>*word*.

*earnest or  
pledge of  
money*  
<sup>a</sup> *scarer of  
crows*  
<sup>b</sup> *an arrow a  
clothyard  
long*  
<sup>c</sup> *halberds*  
<sup>d</sup> *centre of the  
target*  
<sup>e</sup> *catch-word*

*Edg.* Sweet marjoram.

*Lear.* Pass.

*Glou.* I know that voice.

*Lear.* Ha! Goneril, with a white beard! They flattered me like a dog; and told me I had white hairs in my beard ere the black ones were there. To say 'ay' and 'no' to every thing that 100 I said! 'Ay' and 'no' too was no good divinity. When the rain came to wet me once, and the wind to make me chatter; when the thunder would not *peace* at my bidding; there I found 'em, there I smelt 'em out. Go to, they are not men o' their words: they told me I was every thing; 'tis a lie, I am not *ague-proof*.

*be still*

*Glou.* The <sup>1</sup>*trick* of that voice I do well remember:

*peculiarity*

Is 't not the king?

*Lear.* Ay! every inch a king:  
When I do stare, see how the subject quakes. 110  
I pardon that man's life. What was thy cause?  
Give me an ounce of *civet*, good apothecary, to  
sweeten my imagination: there's money for thee.

<sup>a</sup> *perfume  
from the  
civet cat*

*Glou.* O, let me kiss that hand!

*Lear.* Let me wipe it first; it smells of mortality.

*Glou.* O ruin'd *piece* of nature! This great world shall so wear out to nought. Dost thou know me?

*masterpiece*

*Lear.* I remember thine eyes well enough. Dost thou *squiny* at me? No, do thy worst, blind 120 Cupid; I'll not love. Read thou this challenge; mark but the penning of it.

*squint*

<sup>1</sup> ["He hath a *trick* of Cœur-de-Lion" (*King John*, I. i. 85).]

*Glou.* Were all the letters suns, I could not see one.

*Edg.* I would not take this from report ; it is, And my heart breaks at it.

*Lear.* Read.

*Glou.* What, with the case of eyes ?

*Lear.* O, ho, are you there with me ? No eyes in your head, nor no money in your purse ? 130 Your eyes are in a heavy case, your purse in a light : yet you see how this world goes.

*Glou.* I see it feelingly.

*Lear.* What, art mad ? A man may see how this world goes with no eyes. Look with thine ears : see how yond justice rails upon yond simple thief. Hark, in thine ear : change places ; and, handy-dandy, which is the justice, which is the thief ? Thou hast seen a farmer's dog bark at a beggar ? 140

*Glou.* Ay, sir.

*Lear.* And the creature run from the cur ? There thou mightst behold the great image of authority : a dog's obeyed in office.

The usurer hangs the cozener.

Through tatter'd clothes small vices do appear ; Robes and furr'd gowns hide all. Plate sin with gold,

And the strong lance of justice hurtless breaks ; Arm it in rags, a pigmy's straw doth pierce it. None does offend, none, I say, none ; I'll able 'em : 150 Take that of me, my friend, who have the power To seal the accuser's lips. Get thee glass eyes ; And, like a scurvy politician, seem To see the things thou dost not.

Now, now, now, now : pull off my boots : harder, harder : so.

*Edg.* O, matter and impertinency mix'd ! Reason in madness !

*Lear.* If thou wilt weep my fortunes, take my eyes.

I know thee well enough ; thy name is Gloucester :

*socket*

*Is that what you mean*

*cheat, thief*

*clothe in armour*

*warrant them*

*good sense irrelevance*



Thou must be patient ; we came crying hither : 160  
 Thou know'st, the first time that we smell the air,  
 We *wawl* and cry. I will preach to thee : mark.

*Glou.* Alack, alack the day !

*Lear.* When we are born, we cry that we are  
come

To this great stage of fools. *This'* a good *block* ;  
 It were a <sup>a</sup>*delicate* stratagem, to shoe  
 A troop of horse with felt : I 'll put 't <sup>b</sup>*in proof* ;  
 And when I have stol'n upon these sons-in-law,  
 Then, kill, kill, kill, kill, kill, kill !

*Enter a Gentleman, with Attendants.*

*Gent.* O, here he is : lay hand upon him, Sir, 170  
 Your most dear daughter—

*Lear.* No rescue ? What, a prisoner ? I am  
 even the natural *fool of fortune*. Use me well ;  
 You shall have ransom. Let me have surgeons ;  
 I am cut to the brains.

*Gent.* You shall have any thing.

*Lear.* No seconds ? all myself ;  
 Why, this would make a man a *man of salt*,  
 To use his eyes for garden water-pots,  
 Ay, and laying autumn's dust.

*Gent.* Good sir,—

*Lear.* I will die bravely, like a *smug* bride-  
 groom. What !

I will be jovial : come, come ; I am a king,  
 My masters, know you that.

*Gent.* You are a royal one, and we obey you.

*Lear.* Then there's *life in 't*. Nay, if you get  
 it, you shall get it with running. Sa, sa, sa, sa.

[*Exit running ; Attendants follow.*]

*Gent.* A sight most pitiful in the meanest  
 wretch,  
 Past speaking of in a king ! Thou hast one  
 daughter,

Who redeems nature from the general curse  
 Which twain have brought her to.

*Edg.* Hail, gentle sir.

*cry in distress*

*this is*  
*wooden model*  
*on which*  
*hats are*  
*shaped*  
*a clever*  
*b to the test*

*sport of*  
*Fortune*

*i.e. melting*  
*into tears*

*trim*

*still hope*

*Gent.* Sir, *speed* you: what's your will? 190  
*Edg.* Do you hear aught, sir, of a battle  
*toward*?  
*Gent.* Most sure and *vulgar*: every one hears  
that,  
Which can distinguish sound.  
*Edg.* But, by your favour,  
How near's the other army?  
*Gent.* Near and on *speedy* foot; <sup>1</sup>the main  
*descry*  
Stands on the hourly thought.  
*Edg.* I thank you, sir: that's all.  
*Gent.* Though that the queen on special cause  
is here,  
Her army is mov'd on.  
*Edg.* I thank you, sir. [*Exit Gent.*]  
*Glou.* You ever-gentle gods, take my breath  
from me;  
Let not my worser spirit tempt me again 200  
To die before you please!  
*Edg.* Well pray you, father.  
*Glou.* Now, good sir, what are you?  
*Edg.* A most poor man, made tame to fortune's  
blows;  
Who, by the *art* of known and *feeling* sorrows,  
Am *apregnant* to good pity. Give me your hand,  
I'll lead you to some *biding*.  
*Glou.* Hearty thanks:  
The bounty and the benison of heaven  
To boot, and boot!

*Enter OSWALD.*

*Osw.* A proclaim'd prize! *Most happy*!  
That eyeless head of thine was first framed flesh 210  
To raise my fortunes. Thou old unhappy traitor,  
*Briefly thyself remember*: the sword is out  
That must destroy thee.  
*Glou.* Now let thy friendly hand

*God speed*

*imminent*  
*commonly*  
*known*

*marching*  
*rapidly*

*experience*  
*heartfelt*

<sup>a</sup> *readily*  
*inclined*

<sup>b</sup> *resting*  
*place*  
*in addition*

*well met*

*think of your*  
*sins and*  
*repent*

<sup>1</sup> The appearance of the main body is hourly expected.



Put strength enough to 't. [Edgar interposes.

Osw. Wherefore, bold peasant,  
Darest thou support a publish'd traitor? Hence!  
Lest that the infection of his fortune take  
Like hold on thee. Let go his arm.

side with  
proclaimed

Edg. Chill not let go, zir, without vurther 'casion.

I will  
further

Osw. Let go, slave, or thou diest!

way  
I would

Edg. Good gentleman, go your gait, and let 220  
poor volk pass. An chud ha' bin zwaggered out of  
my life, 'twould not ha' bin zo long as 'tis by a  
vortnight. Nay, come not near th' old man; keep  
out, <sup>a</sup>che vor ye, or <sup>b</sup>ise try whether your <sup>c</sup>costard or  
my <sup>d</sup>ballow be the harder: <sup>e</sup>chill be plain with you.

a I warn you

b I shall

c head

d cudgel

e I will  
thrusts

Osw. Out, dunghill! [They fight.

Edg. Chill pick your teeth, zir: come; no  
matter vor your foins. [Oswald falls.

Osw. Slave, thou hast slain me. Villain, take  
my purse:

If ever thou wilt thrive, bury my body; 230

as you hope  
to prosper

And give the letters which thou find'st about me  
To Edmund earl of Gloucester; seek him out  
Upon the British party: O, untimely death!  
Death! [Dies.

among the  
British  
forces  
efficious

Edg. I know thee well: a serviceable villain;  
<sup>1</sup>As duteous to the vices of thy mistress  
As badness would desire.

Glou. What, is he dead?

Edg. Sit you down, father; rest you.  
Let's see these pockets: the letters that he  
speaks of

May be my friends. He's dead; I am only sorry 240  
He had no other death's-man. Let us see:

useful to me  
executioner  
give me leave

Leave, gentle wax; and, manners, blame us not:  
To know our enemies' minds, we 'ld rip their  
hearts;

Their papers, is more lawful.

(to rip) their  
papers

[Reads] 'Let our reciprocal vows be remem-

<sup>1</sup> ["Take him on the costards with the hilts of thy sword" (Richard III I. iv. 159).]

<sup>2</sup> As ready to obey his mistress in her wicked commands.

bered. You have many opportunities to cut him off: if your will *want not*, time and place will be *fruitfully* offered. There is nothing done, if he return the conqueror: then am I the prisoner, and his bed my gaol; from the loathed warmth whereof 250 deliver me, and supply the place for your labour.

'Your—wife, so I would say—affectionate servant,

'GONERIL.'

10 *Indistinguish'd* space of woman's will!  
A plot upon her virtuous husband's life;  
And the exchange my brother! Here, in the sands,  
Thee I'll *rake* up, the *post unsanctified*  
Of murderous lechers: and *in the mature* time  
With this *ungracious* paper strike the sight  
Of the *death-practised* duke: for him 'tis well  
That of thy death and business I can tell. 260

is not  
wanting  
abundantly

indefinable  
scope  
cover  
unconsecrated  
messenger  
at the right  
wicked  
whose death  
is plotted

*Glou.* The king is mad: how stiff is my vile sense,

That I stand up, and have *ingenious* feeling  
Of my huge sorrow! Better I were *distract*:  
So should my thoughts be sever'd from my griefs,  
And woes by *wrong imaginations* lose  
The knowledge of themselves. [*Drum afar off.*

intelligent  
distracted

wild ideas not  
based upon  
truth

*Edg.* Give me your hand:  
Far off, methinks, I hear the beaten drum:  
Come, father, I'll *bestow* you with a friend.

lodge

[*Exeunt.*

SCENE VII. *A tent in the French camp.* LEAR  
*on a bed asleep, soft music playing; Gentleman,  
and others attending.*

*Enter* CORDELIA, KENT, and Doctor.

*Cor.* O thou good Kent, how shall I live and  
work,  
To *match* thy goodness? My life will be too short,  
And every measure fail me.

adequately  
reward

*Kent.* To be acknowledged, madam, is *o'er-paid*.

over-paid

1 "Woman's will has no distinguishing bounds or assigned limits; there is no telling what she will do or where she will stop" (*Hudson*).



All my reports *go with* the modest truth ;  
Nor more nor *clipp'd*, but so.

Cor. Be better *suit*ed ;  
These *weeds* are *memories* of those worser hours :  
I prithee, put them off.

Kent. Pardon, dear madam ;  
1 Yet to be known shortens my *made intent* ;  
My boon I make it, that you *know me not*  
Till time and I think meet.

10

*coincide with*  
*curtailed*  
*dressed*  
*garments*  
*memorial*

*settled plan*  
*do not openly*  
*recognize*  
*me*

Cor. Then be't so, my good lord. [To the  
Doctor] How does the king?

Doct. Madam, sleeps still.

Cor. O you kind gods,  
Cure this great breach in his *abused* nature !  
The untuned and jarring senses, O, wind up  
Of this <sup>2</sup>child-changed father !

*cruelly*  
*treated*

Doct. So please your majesty  
That we may wake the king : he hath slept long.

Cor. Be govern'd by your knowledge, and  
proceed

I' the sway of your own will. Is he *array'd* ?

20

*clad in*  
*suitable*  
*garments*

Gent. Ay, madam ; in the heaviness of his sleep  
We put fresh garments on him.

Doct. Be by, good madam, when we do awake  
him ;

I doubt not of his *temperance*.

Cor. Very well.

Doct. Please you, draw near. Louder the  
music there !

*calmness,*  
*sanity*  
*Let it play*  
*louder*

Cor. O my dear father ! Restoration hang  
Thy medicine on my lips ; and let this kiss  
Repair those violent harms that my two sisters  
Have in *thy reverence* made !

Kent. Kind and dear princess !

Cor. Had you not been their father, these 30  
white flakes

*one so*  
*venerable*  
*as you*  
*hairs*

<sup>1</sup> For me to be recognised as yet would cause my intended plan to fall short in its purpose (*i.e.* fail).

<sup>2</sup> This may be rendered : (1) changed by the conduct of his children ; or, (2) changed into a child.

Had *challenged* pity of them. Was this a face  
To be opposed against the warring winds?  
To stand against the deep dread-bolted thunder?  
In the most terrible and nimble stroke  
Of quick, cross lightning? to watch—poor *perdu*!—  
With this *thin helm*? Mine enemy's dog,  
Though he had bit me, should have stood that  
night

Against my fire; and wast thou *fain*, poor father,  
To *hovel* thee with swine, and rogues forlorn,  
In short and musty straw? Alack, alack!  
'Tis wonder that thy life and wits at once  
Had not *concluded all*. He wakes; speak to him.

Doct. Madam, do you; 'tis fittest.

Cor. How does my royal lord? How fares  
your majesty?

Lear. You do me wrong to take me out o' the  
grave:

Thou art a soul in bliss; but I am bound  
Upon a wheel of fire, that mine own tears  
Do scald like molten lead.

Cor. Sir, do you know me?

Lear. You are a spirit, I know: when did you  
die?

Cor. Still, still, *far wide*!

Doct. He's scarce awake: let him alone awhile.

Lear. Where have I been? Where am I? Fair  
daylight?

I am mightily *abused*. I should e'en die with pity,  
To see another thus. I know not what to say.  
I will not swear these are my hands: let's see;  
I feel this pin prick. Would I were assured  
Of my condition!

Cor. O, look upon me, sir,  
And hold your hands in benediction o'er me:  
No, sir, you must not kneel.

Lear. Pray, do not mock me:  
I am a very foolish *fond* old man,  
Fourscore and upward, not an hour more or less;  
And, to deal plainly,

*claimed*

*forked*  
*lost one*  
*head so*  
*scantily*  
*covered*  
*with hair*  
*glad*  
*shelter in a*  
*hovel*  
*scanty*  
*wonderful*  
*altogether*  
*come to an*  
*end*

40

50

*i.e. from the*  
*purpose*

*deceived*

60

*silly*



I fear I am not in my perfect mind.  
 Methinks I should know you, and know this man;  
 Yet I am doubtful: for I am *mainly* ignorant  
 What place this is; and all the *skill* I have  
 Remembers not these garments; *nor I know* not  
 Where I did lodge last night. Do not laugh at  
 me;

For, as I am a man, I think this lady  
 To be my child Cordelia.

Cor. And so I am, I am. 70

Lear. Be your tears wet? yes, 'faith. I pray,  
 weep not;

If you have poison for me, I will drink it,  
 I know you do not love me, for your sisters  
 Have, as I do remember, done me wrong:  
 You have some cause, they have not.

Cor. No cause, no cause.

Lear. Am I in France?

Kent. In your own kingdom, sir.

Lear. Do not *abuse* me.

Doct. Be comforted, good madam: the great  
 rage,

You see, is *kill'd* in him: and yet it is *danger*  
 To make him *even o'er* the time he has lost.  
 Desire him to go in; trouble him no more  
 Till further settling.

Cor. Will't please your highness *walk*?

Lear. You must *bear* with me; pray you now,  
 forget and forgive: I am old and foolish.

[*Exeunt all but Kent and Gentleman.*]

Gent. Holds it true, sir, that the Duke of  
 Cornwall was so slain?

Kent. Most certain, sir.

Gent. Who is *conductor* of his people?

Kent. As 'tis said, the bastard son of Gloucester. 90

Gent. They say Edgar, his banished son, is with  
 the Earl of Kent in Germany.

Kent. Report is changeable. 'Tis time to *look*  
*about*: the powers of the kingdom approach apace.

Gent. The *arbitrement* is like to be bloody.  
 Fare you well, sir. [Exit]

*greatly*  
*wit*  
*doub. neg.*

*deceive*

*destroyed*  
*dangerous*  
*smooth over*  
*till his mind*  
*is more*  
*settled*  
*withdraw*  
*be patient*

*leader*  
*forces*

*be cautious*  
*forces*  
*quickly*  
*decisive battle*  
*likely*

*Kent.* My point and period will be thoroughly wrought,  
Or well or ill, as this day's battle's fought. [*Exit.*]

object  
end  
thoroughly

ACT V.

SCENE I. *The British camp, near Dover.*

*Enter, with drum and colours, EDMUND, REGAN, Officers, Soldiers, and others.*

*Edm.* Know of the duke if his last purpose hold,  
Or whether since he is advised by aught  
To change the course: he's full of alteration  
And self-reproving: bring his constant pleasure.

i.e. good

[*To a Gentleman who goes out.*]

*Reg.* Our sister's man is certainly miscarried.

*Edm.* 'Tis to be doubted, madam.

servant  
come to harm  
feared

*Reg.* Now, sweet lord,  
You know the goodness I intend upon you:  
Tell me—but truly—but then speak the truth,  
Do you not love my sister?

i.e. to bestow

*Edm.* In honour'd love.

honourable

*Reg.* But have you never found my brother's way  
To the forfended place?

forbidden

*Edm.* That thought abuses you.

*Reg.* I am doubtful that you have been conjunct  
And bosom'd with her, as far as we call hers.

fearful  
closed, united  
admitted to  
confidence

*Edm.* No, by mine honour, madam.

*Reg.* I never shall endure her: dear my lord,  
Be not familiar with her.

*Edm.* Fear me not:  
She and the duke her husband!

*Enter, with drum and colours, ALBANY, GONERIL, and Soldiers.*

*Gon.* [*Aside*] I had rather lose the battle than  
that sister  
Should loosen him and me.

*Alb.* Our very loving sister, well be-met.  
Sir, this I hear; the king is come to his daughter,

20

met



With others whom the *rigour* of our state  
 Forced to *cry out*. <sup>1</sup>Where I could not be honest,  
 I never yet was valiant: *for* this business  
 It toucheth us, as France invades our land,  
 Not *bolds* the king, with others, whom, I fear,  
 Most just and *heavy* causes make *oppose*.

Edm. Sir, you speak nobly.

Reg. Why is this *reason'd*?

Gon. Combine together 'gainst the enemy;  
 For these domestic and <sup>2</sup>*particular* broils 30  
 Are not the question here.

Alb. Let's then determine  
 With the <sup>a</sup>*ancient* of war on our proceedings.

Edm. I shall attend you <sup>b</sup>*presently* at your tent.

Reg. Sister, you'll go with us?

Gon. No.

Reg. 'Tis most <sup>c</sup>*convenient*; pray you, go with us.

Gon. [*Aside*] O, ho, I know <sup>d</sup>*the riddle*.—I will go.

*As they are going out, enter EDGAR disguised.*

Edg. If e'er your grace *had* speech with man so  
 poor,  
 Hear me one word.

Alb. I'll overtake you. Speak.

[*Exeunt all but Albany and Edgar.*]

Edg. Before you fight the battle, *ope* this letter. 40  
 If you have victory, let the trumpet sound  
 For him that brought it: wretched though I seem,  
 I can produce a champion that will prove  
 What is <sup>a</sup>*avouched* there. If you <sup>b</sup>*miscarry*,  
 Your business of the world hath so an end,  
 And <sup>c</sup>*machination* ceases. Fortune love you!

Alb. Stay till I have read the letter.

Edg. I was <sup>d</sup>*forbid* it.

harshness  
 rule  
 complain  
 loudly  
 as for  
 encourages  
 weighty  
 rise in arms  
 against us  
 talked about

private

i.e. hold a  
 council of  
 war  
 a experienced  
 soldiers  
 b immediately  
 c becoming  
 d what you  
 are aiming  
 at

condescended  
 to speak

open  
 a asserted  
 b fall in the  
 battle  
 c designs  
 against  
 yourself  
 come to an  
 end  
 d forbidden to  
 stay

<sup>1</sup> I could never fight valiantly in a cause I could not approve of; but as for this business I am concerned in it, since France invades our country, not because he supports King Lear and others, who, I fear, have just and mighty reasons for rising in arms against us.

<sup>2</sup> ["My *particular* grief is of so flood gate and o'erbearing nature" (*Othello*, I. iii. 55).]

When time shall serve, let but the herald cry,  
And I'll appear again.

*Alb.* Why, fare thee well : I will o'erlook thy  
paper. [Exit Edgar. 50

*peruse*

*Re-enter EDMUND.*

*Edm.* The enemy's in view ; draw up your  
powers.

Here is the *guess* of their true strength and forces  
By diligent *discovery* ; but your haste  
Is now urged on you.

*estimate*  
*reconnoitring*

*Alb.* We will *greet the time*. [Exit.

*be ready to*  
*meet the*  
*occasion*

*Edm.* To both these sisters have I sworn my  
love ;

Each <sup>1</sup>*jealous* of the other, as the stung  
Are of the adder. Which of them shall I take ?  
Both ? one ? or neither ? Neither can be enjoy'd,  
If both remain alive : to take the widow  
Exasperates, makes mad her sister Goneril ; 60

*suspicious*

And hardly shall I carry out *my side*,  
Her husband being alive. Now then we'll use  
His *countenance* for the battle ; which being done,  
Let her who would be rid of him devise  
His speedy <sup>2</sup>*taking off*. As for the mercy  
Which he intends to Lear and to Cordelia,  
The battle done, and they within our power,  
Shall never see his pardon, <sup>3</sup>for my state

*my plans*  
*successfully*  
*authority*

Stands on me to *defend*, not to *debate*. [Exit. 69

*murder*

*be defended,*  
*not debated*

SCENE II. *A field between the two camps.*

*Alarum within. Enter with drum and colours,*  
*LEAR, CORDELIA, and Soldiers, over the stage ;*  
*and exeunt.*

*Enter EDGAR and GLOUCESTER.*

*Edg.* Here, father, take the shadow of this tree

<sup>1</sup> ["Be not *jealous* on me, gentle Brutus" (*Julius Cæsar*, I. ii. 71).]

<sup>2</sup> ["The deep damnation of his *taking off*" (the murder of Duncan) (*Macbeth*, I. vii. 20).]

<sup>3</sup> The present condition of my affairs looks to me for defence not discussion.



For your good *host*; pray that the right may thrive:

If ever I return to you again,  
I'll bring you comfort.

*Glou.*

Grace go with you, sir!

[*Exit Edgar.*]

*Alarum and retreat within. Re-enter EDGAR.*

*Edg.* Away, old man; give me thy hand;  
away!

King Lear hath lost, he and his daughter *ta'en*:  
Give me thy hand; come on.

*Glou.* No farther, sir; a man may rot even  
here.

*Edg.* What, in ill thoughts again? <sup>1</sup>Men must  
endure

Their going hence, even as their coming hither: 10

*Ripeness* is all: come on.

*Glou.*

And that's true too.

[*Exeunt.*]

SCENE III. *The British camp near Dover.*

*Enter, in conquest, with drum and colours, EDMUND;  
LEAR and CORDELIA, prisoners; Captain, Soldiers, &c.*

*Edm.* Some officers take them away: good  
guard,

Until <sup>2</sup>their greater pleasures first be known  
That are to *censure* them.

*Cor.*

We are not the first

Who, with best meaning, have incurred the worst.  
For thee, oppress'd king, am I cast down;  
Myself could else out-frown false fortune's frown.  
Shall we not see these daughters and these sisters?

*Lear.* No, no, no, no! Come, let's away to  
prison:

We two alone will sing like birds i' the cage:

When thou dost ask me blessing, I'll kneel down, 10

*shelter*

*taken*

*readiness*

*keep good  
guard*

*pass judgment  
on*

<sup>1</sup> Men must be prepared for their death as for their birth; the one thing necessary is that they should be ready for it.

[“If it be not now, yet it will come; the readiness is all” (*Hamlet*, V. ii. 222).]

<sup>2</sup> The wishes of those greater than myself

And ask of thee forgiveness : so we'll live,  
And pray, and sing, and tell old tales, and laugh  
At gilded butterflies, and hear poor rogues  
Talk of court news ; and we'll talk with them  
too,

Who loses and who wins ; *who's in, who's out* ;  
And take upon 's the mystery of things,  
As if we were God's spies : and we'll wear out,  
In a wall'd prison, *packs and sects of great ones*,  
That ebb and flow by the moon.

*Edm.* Take them away.

*Lear.* Upon such sacrifices, my Cordelia, 20  
The gods themselves throw incense. Have I  
caught thee ?

He that parts us shall bring a brand from heaven,  
<sup>1</sup>And fire us hence like foxes. Wipe thine eyes ;  
The <sup>a</sup>*good-years* shall devour them, flesh and <sup>b</sup>*fell*,  
Ere they shall make us weep : we'll see 'em starve  
first.

Come. [*Exeunt Lear and Cordelia, guarded.*]

*Edm.* Come hither, captain ; hark.  
Take thou this *note* [*giving a paper*] ; go follow  
them to prison :

One step I have advanced thee ; if thou dost 30  
As this instructs thee, thou dost make thy way  
To noble fortunes ; know thou this, that men  
Are as the time is : to be tender-minded  
Does not become a sword ; thy great employment  
Will not bear *question* ; either say thou 't do 't,  
Or thrive by other means.

*Capt.* I 'll do 't, my lord.

*Edm.* About it ; and *write happy* when thou  
hast done.

Mark ; I say, instantly, and *carry* it so  
As I have set it down.

*Capt.* I cannot draw a cart, nor eat dried  
oats ;

If it be man's work, I 'll do 't.

[*Exit.* 40

*i.e. of office*

*confederacies*  
*parties*

<sup>a</sup> *disease*  
<sup>b</sup> *skin*

*the warrant*  
*for their*  
*execution*

*discussion*

*account*  
*yourself*  
*fortunate*  
*contrive*

<sup>1</sup> As foxes are smoked out of their holes.



*Flourish. Enter ALBANY, GONERIL, REGAN,  
another Captain, and Soldiers*

*Alb.* Sir, you have shown to-day your valiant  
*strain,*

*breeding*

And fortune led you well: you have the captives  
That were the <sup>1</sup>*opposites* of this day's strife:  
We do require *them* of you, so to use them  
As we shall find their *merits* and our safety  
May *equally* determine.

*adversaries  
with respect  
to them  
deserts  
justly*

*Edm.* Sir, I thought it fit

To send the old and miserable king  
To some <sup>a</sup>*retention* and <sup>b</sup>*appointed* guard;  
<sup>2</sup>Whose age has charms in it, whose title <sup>c</sup>*more*,  
To pluck the <sup>d</sup>*common* bosom on his side,  
And turn our <sup>e</sup>*impress'd* lances <sup>f</sup>*in our eyes*  
Which do command them. With him I sent the  
queen;

50

*a place of  
confinement  
b set to keep  
watch  
c i.e. more  
charms  
d affection of  
the common  
people  
e pressed into  
our service  
f into the eyes  
of us who  
g court to try  
them  
h most just*

My reason all the same; and they are ready  
To-morrow, or at further space, to appear  
Where you shall hold your <sup>g</sup>*session*. At this time  
We sweat and bleed: the friend hath lost his friend;  
And the <sup>h</sup>*best* quarrels, in the heat, are cursed  
By those that feel their sharpness;  
The question of Cordelia and her father  
Requires a fitter place.

*Alb.* Sir, by your *patience*,

60

*permission*

I hold you but a subject of this war  
Not as a *brother*.

*colleague  
please*

*Reg.* That 's as we *list* to grace him.  
Methinks our pleasure might have been demanded,  
Ere you had spoke so far. He led our powers;  
<sup>3</sup>Bore the commission of my place and person;  
The which *immediacy* may well stand up,  
And call itself your *brother*.

*direct  
authority  
equal*

<sup>1</sup> ["The pass and fell incensed points of mighty *opposites*" (*Hamlet*, V. ii. 62).]

<sup>2</sup> His age, and still more his title of king, have charms to win the common people to his side, and to make the lancers whom we have impressed into our service, turn their weapons against ourselves.

<sup>3</sup> Was commissioned to represent me and my authority.

Gon.	Not so hot :		
In his own <i>grace</i> he doth exalt himself,			noble
More than in <i>your addition</i> .			qualities
Reg.	In my rights.		the title you
By me invested, he <i>compeers</i> the best.	70		give him
Gon. That were the most, if he should husband			is equal with
you.			
Reg. Jesters do oft prove prophets.			
Gon.	Holla ! holla !		
That eye that told you so looked but a-squint.			
Reg. Lady, I am not well ; else I should answer			
From a full-flowing <i>stomach</i> . General,			anger
Take thou my soldiers, prisoners, patrimony ;			
Dispose of them, of me ; the walls are thine :			
Witness the world, that I create thee here			
My lord and master.			
Gon.	Mean you to enjoy him ?		
Alb. The <i>let-alone</i> lies not in your good will.	80		permission
Edm. Nor in thine, lord.			
Alb.	<i>Half-blooded fellow</i> , yes.		bastard
Reg. [To Edmund] Let the drum strike, and			
prove my title thine.			
Alb. Stay yet ; hear reason. Edmund, I arrest			
thee			
On capital treason ; and, in thine <i>attaint</i> ,			impeachment
This gilded serpent [ <i>pointing to Goneril</i> ]. For			(I include)
your claim, fair sister,			as for
I bar it in the interest of my wife ;			
'Tis she is sub-contracted to this lord,			
And I, her husband, contradict your bans.			
If you will marry, make your loves to me ;			
My lady is <i>bespoke</i> .			bespoken
Gon.	<i>An interlude !</i>	90	quite a
Alb. Thou art arm'd, Gloucester : let the			comedy
trumpet sound :			
If none appear to prove upon thy head			
Thy <i>heinous</i> , manifest, and many treasons,			hateful

<sup>1</sup> The citadel has surrendered, i.e. I submit myself to thee as my lord and master, my husband.



There is my pledge [*throwing down a glove*]; I'll  
 prove it on thy heart,  
 Ere I taste bread, thou art in *nothing* less  
 Than I have here proclaim'd thee.

*no respect*

*Reg.* Sick, O, sick!

*Gon.* [*Aside*] If not, I'll ne'er trust medicine.

*Edm.* There's my exchange: [*throwing down  
 a glove*] *what* in the world he is

*whoever  
 may be*

That names me traitor, villain like he lies:

Call by thy trumpet: he that dares approach, 100  
 On him, on you,—who not?—I will maintain  
 My truth and honour firmly.

*Alb.* A herald, ho!

*Edm.* A herald, ho, a herald!

*thine own  
 courage  
 taken*

*Alb.* Trust to *thy single virtue*; for thy soldiers,  
 All levied in my name, have in my name  
 Took their discharge.

*Reg.* My sickness grows upon me.

*Alb.* She is not well; convey her to my tent.

[*Exit Regan, led.*]

*Enter a Herald.*

Come hither, herald,—Let the trumpet sound,—  
 And read out this.

*Capt.* Sound, trumpet! [*A trumpet sounds.*]

*Her.* [*Reads*] 'If any man of *quality or degree* 110  
 within the *lists* of the army will *maintain* upon  
 Edmund, *supposed* Earl of Gloucester, that he is a  
 manifold traitor, let him appear by the third  
 sound of the trumpet: he is bold in his defence.'

*birth or rank  
 barriers  
 in combat  
 pretended*

*Edm.* Sound! [*First trumpet.*]

*Her.* Again! [*Second trumpet.*]

*Her.* Again! [*Third trumpet.*]

[*Trumpet answers within.*]

*Enter EDGAR, at the third sound, armed, with a  
 trumpet before him.*

*Alb.* Ask him his purposes, why he appears  
 Upon this call o' the trumpet.

*Her.* What are you? 120

Your name, your quality ? and why you answer  
This present summons ?

*Edg.* Know, my name is lost ;  
By treason's tooth bare-gnawn and *canker-bit* :  
Yet am I noble as the adversary  
I come to cope.

*eaten away as  
by a canker  
worm  
encounter*

*Alb.* Which is that adversary ?

*Edg.* What's he that speaks for Edmund Earl  
of Gloucester ?

*Edm.* Himself : what say'st thou to him ?

*Edg.* Draw thy sword,  
That, if my speech offend a noble heart,  
Thy arm may do thee justice : here is mine.

Behold, it is the privilege of mine honours, 130  
My oath, and my *profession* : I protest,

*my sword  
rank  
i.e. as knight  
in spite of  
brand-new*

*Maugre* thy strength, youth, place and eminence,  
Despite thy victor sword and *fire-new* fortune,  
Thy valour and thy heart, thou art a traitor,  
False to thy gods, thy brother, and thy father,  
Conspirant 'gainst this high illustrious prince,  
And, from the extremest upward of thy head  
To the descent and dust below thy foot,

<sup>1</sup>A most toad-spotted traitor. Say thou 'No,'  
This sword, this arm and my *best spirits* are bent 140  
To prove upon thy heart, whereto I speak,  
Thou liest.

*highest part  
lowest part  
If thou  
shouldst say  
all the courage  
I possess  
determined*

*Edm.* In wisdom I should ask thy name ;  
But, since thy outside looks so fair and warlike,  
And *that* thy tongue some *say* of breeding breathes,  
<sup>2</sup>What safe and *nicely* I might well delay  
By rule of knighthood, I disdain and spurn :  
Back do I toss these treasons to thy head ;  
With the *hell-hated* lie o'erwhelm thy heart ;  
Which, for they yet glance by and scarcely bruise,  
This sword of mine shall give them instant way, 150  
Where they shall rest for ever. Trumpets, speak !  
[Alarums. They fight. Edmund falls.]

*since that  
taste  
punctiliously*

*hateful as  
hell  
since*

<sup>1</sup> With a soul spotted with treason as thickly as the body of a toad is marked with spots.

<sup>2</sup> What by the rule of knighthood I might safely delay if I acted punctiliously



*Alb.* Save him, save him !

*Gon.* This is *practice*, Gloucester :  
By the law of arms thou wast not bound to answer  
An unknown *opposite* ; thou art not vanquish'd,  
But *cozen'd* and *beguiled*.

*Alb.* Shut your mouth, dame,  
Or with this paper shall I stop it : Hold, sir ;  
Thou worse than any name, read thine own evil :  
No tearing, lady ; I perceive you know it.

[*Gives the letter to Edmund.*]

*Gon.* Say, if I do, the laws are mine, not thine :  
Who can *arraign* me for 't ?

*Alb.* Most monstrous ! oh ! 160  
Know'st thou this paper ?

*Gon.* Ask me not what I know. [*Exit.*]

*Alb.* Go after her : she's desperate ; *govern* her.

*Edm.* What you have charged me with, that  
have I done ;

And more, much more ; the time will bring it out :  
'Tis past, and so am I. But what art thou  
That hast this *fortune on* me ? If thou'rt noble,  
I do forgive thee.

*Edg.* Let's exchange *charity*.  
I am no less in blood than thou art, Edmund ;  
If more, the more thou hast wrong'd me.  
My name is Edgar, and thy father's son. 170  
The gods are just, and of our pleasant vices  
Make instruments to plague us :

The dark and vicious place where thee he got  
Cost him his eyes.

*Edm.* Thou hast spoken right, 'tis true ;  
The *wheel is come full circle* ; I am here.

*Alb.* Methought thy very *agait* did prophesy  
A royal nobleness : I must embrace thee :  
Let sorrow split my heart, if ever I  
Did hate thee or thy father !

*Edg.* Worthy prince, I know't.

*Alb.* Where have you hid yourself ? 180  
How have you known the miseries of your father ?

*Edg.* By nursing them, my lord. *List* a brief  
tale :

*a plot*

*opponent*  
*cheated*  
*tricked*

*impeach*

*restrain*

*good fortune*  
*over*  
*forgiveness*

*i.e. fortune's*  
*wheel has*  
*made a*  
*complete*  
*revolution*  
*a walk*

*listen to*

And when 'tis told, O, that my heart would burst !  
 The bloody proclamation to escape,  
 That follow'd me so near,—O, our lives' sweetness !  
 That we the pain of death would hourly die  
 Rather than die at once !—taught me to shift  
 Into a madman's rags ; to assume a semblance  
 That very dogs disdain'd : and in this *habit*  
 Met I my father with his bleeding *rings*, 190  
 Their precious stones *new* lost ; became his guide,  
 Led him, begg'd for him, saved him from despair ;  
 Never,—O fault !—reveal'd myself unto him,  
 Until *some half-hour past*, when I was arm'd :  
 Not sure, though hoping, of this good *success*,  
 I ask'd his blessing, and from first to last  
 Told him my pilgrimage : but his *flaw'd* heart,—  
 Alack, too weak the conflict to support !—  
 'Twixt two extremes of *passion*, joy and grief,  
 Burst smilingly.

*dress  
 sockets of his  
 eyes  
 lately*

*about half an  
 hour ago  
 issue*

*shattered*

*emotion*

*Edm.* This speech of yours hath moved me, 200  
 And shall perchance do good : but speak you on ;  
 You look *as if* you had something more to say.

*Alb.* If there be more, more woful, hold it in ;  
 For I am almost ready to dissolve,  
 Hearing of this.

*Edg.* This would have seem'd a *period*  
 To such as love not sorrow ; but <sup>1</sup>another.  
 To amplify too much, would make much more,  
 And *top extremity*.

*termination,  
 climax*

Whilst I was *big in clamour* came there in a man,  
 Who, having seen me in my worst estate, 210  
 Shunn'd my abhorr'd society ; but then, finding  
 Who 'twas that so endured, with his strong arms  
 He fasten'd on my neck, and bellow'd out  
 As he 'ld burst heaven ; threw *him* on my father ;  
 Told the most piteous tale of Lear and *him*  
 That ever ear received : which in recounting

*pass beyond  
 the utmost  
 limit  
 loud in grief*

*himself  
 himself*

<sup>1</sup> To those who do not delight in sorrow, this would seem a point beyond which suffering could not go ; another such story by enlarging what was already too much, would make "much" into "more," and so exceed what seemed the utmost limit of sorrow.



His grief grew *puissant*, and the <sup>a</sup>*strings of life*  
 Began to crack : twice then the trumpet sounded,  
 And there I left him <sup>b</sup>*tranced*.

*Alb.* But who was this?

*Edg.* Kent, sir, the banished Kent ; who in  
 disguise 220

Follow'd his enemy king, and did him service  
*Improper for a slave.*

*Enter a Gentleman with a bloody knife.*

*Gent.* Help, help, O, help !

*Edg.* What kind of help ?

*Alb.* Speak, man.

*Edg.* What means that bloody knife ?

*Gent.* 'Tis hot, it smokes ;

It came even from the heart of—O, she's dead !

*Alb.* Who dead ? speak, man.

*Gent.* Your lady, sir, your lady : and her sister  
 By her is poisoned ; she hath confess'd it.

*Edm.* I was *contracted* to them both : *all three*  
 Now marry in an instant.

*Edg.* Here comes Kent. 230

*Alb.* Produce their bodies, be they alive or  
 dead :

This judgement of the heavens, that makes us  
 tremble,

Touches us not with pity. [*Exit Gentleman.*]

*Enter KENT.*

O, is this he ?

The time will not allow the compliment  
 Which very manners urges.

*Kent.* I am come  
 To bid my king and master aye good night :  
 Is he not here ?

*Alb.* Great thing of us forgot ?  
 Speak, Edmund, where's the king ? and where's  
 Cordelia ?

See'st thou this object, Kent ?

[*The bodies of Goneril and Regan are brought in.*]

*Kent.* Alack, why thus ?

*Edm.* Yet Edmund was beloved : 240

*powerful*  
 (i.e. uncon-  
 trollable)  
<sup>a</sup> *heartstrings*  
<sup>b</sup> *entranced*

*beneath*

*betrothed*  
 i.e. of us

The one the other poison'd for my sake,  
And *after* slew herself.

*Alb.* Even so. Cover their faces.

*Edm.* I pant for life: some good I mean to do,  
Despite of mine own nature. Quickly send,  
Be *brief* in it, to the castle; for my writ  
Is on the life of Lear and on Cordelia:  
Nay, send in time.

*Alb.* Run, run, O, run!

*Edg.* To who, my lord? Who hath the *office*?  
send

Thy token of reprieve.

250

*Edm.* Well thought on: take my sword,  
Give it the captain.

*Alb.* Haste thee, for thy life. [*Exit Edgar.*]

*Edm.* He hath commission from thy wife and me  
To hang Cordelia in the prison, and  
To lay the blame upon her own despair,  
That she *fordid* herself.

*Alb.* The gods defend her! Bear him hence  
awhile. [*Edmund is borne off.*]

*Re-enter LEAR, with CORDELIA dead in his arms;  
EDGAR, Captain, and others following.*

*Lear.* Howl, howl, howl, howl! O, you are  
men of stones:  
Had I your tongues and eyes, I'd use them so  
That heaven's vault should crack. She's gone 260  
for ever!

I know when one is dead, and when one lives;  
She's dead as earth. Lend me a looking-glass;  
If that her breath will mist or stain the stone,  
Why, then she lives.

*Kent.* Is this the promised *end*?

*Edg.* Or *image* of that horror?

*Alb.* Fall and cease!

*Lear.* This feather stirs; she lives! if it be so,  
It is a *chance* which does redeem all sorrows  
That ever I have felt.

*afterwards*

*quick about it  
order,  
commission*

*commission*

*destroyed*

*day of  
judgment  
something  
like*

*happy chance*

[“The corse they follow did with desperate hand *fordo* its own life” (*Hamlet*. V. i. 221).]



*Kent.* [Kneeling] O my good master!

*Lear.* Prithee, away.

*Edg.* 'Tis noble Kent, your friend.

*Lear.* A plague upon you, murderers, traitors all! 270

I might have saved her; now she's gone for ever!

Cordelia, Cordelia! stay a little. Ha!

What is't thou say'st? Her voice was ever soft,

Gentle, and low, an excellent thing in woman.

I kill'd the slave that was a-hanging thee.

*Capt.* 'Tis true, my lords, he did.

*Lear.* Did I not, fellow?

I have seen the day, with my good biting falchion

I would have made them skip: I am old now,

And these same crosses spoil me. Who are you?

Mine eyes are not o' the best: I'll tell you

straight.

280

*Kent.* ~~If fortune brag of two she loved and hated,~~  
One of them we behold.

*Lear.* This is a dull sight. Are you not Kent?

*Kent.* The same,

Your servant Kent. Where is your servant Caius?

*Lear.* He's a good fellow, I can tell you that;

He'll strike, and quickly too: he's dead and rotten.

*Kent.* No, my good lord; I am the very man,—

*Lear.* I'll see that straight.

*Kent.* That from your first of difference and  
decay

Have follow'd your sad steps—

*Lear.* You are welcome hither.

*Kent.* Nor no man else; all's cheerless, dark,  
and deadly. 291

Your eldest daughters have *fordone* themselves,

And *desperately* are dead.

*Lear.* Ay, so I think.

*Alb.* He knows not what he says: and vain it is  
That we present us to him.

*Edg.* Very bootless.

*Enter a Captain.*

*Capt.* Edmund is dead, my lord.

*Alb.* That's but a trifle here.

sword

troubles  
weaken

directly

change for the  
worse

doub. neg.

destroyed  
without hope  
of salvation

useless

You lords and noble friends, know our intent.  
 What comfort to this *great decay* may come  
 Shall be applied : for us, we will resign,  
 During the life of this *old majesty*, 300  
 To him our absolute power : [To Edgar and Kent]  
 you, to your rights ;

*decay of  
 greatness  
 venerable  
 king*

With <sup>a</sup>boot, and such <sup>b</sup>addition as your honours  
 Have more than merited. All friends shall taste  
 The wages of their virtue, and all foes  
 The cup of their deservings. O, see, see !

<sup>a</sup> increase  
<sup>b</sup> title

Lear. And my poor fool is hang'd ! No, no,  
 no life !

i.e. Cordelia

Why should a dog, a horse, a rat, have life,  
 And thou no breath at all ? Thou 'lt come no  
 more,

Never, never, never, never, never !

Pray you, undo this button : thank you, sir. 310

Do you see this ? Look on her, look, her lips,  
 Look there, look there ! [Dies.

Edg. He faints ! My lord, my lord !

Kent. Break, heart ; I prithee, break !

Edg. Look up, my lord.

Kent. Vex not his ghost : O, let him *pass* ! he  
 hates him

*pass away*

That would upon the rack of this tough world  
 Stretch him out longer.

Edg. He is gone, indeed.

Kent. The wonder is he hath endured so long :  
 He but usurp'd his life.

Alb. Bear them from hence. Our present  
 business

Is general woe. [To Kent and Edgar] Friends of  
 my soul, you twain 320

Rule in this realm, and the *gored* state sustain.

*torn by  
 divisions  
 i.e. to the next  
 world*

Kent. I have a journey, sir, shortly to go ;  
 My master calls me, I must not say no.

Alb. The weight of this sad time we must obey ;  
 Speak what we feel, not what we ought to say.  
 The oldest hath borne most : we that are young  
 Shall never see so much, nor live so long.

[Exeunt, with a dead march.



# ADDITIONAL NOTES.

---

## ACT I.

### SCENE I.

13. **Knave** = servant (see Glossary). The epithet conveys the idea of a servant coming into his master's presence before he was summoned.
- Out** = abroad. Edmund, as the illegitimate son of Gloucester, had been prevented from advancement in his own country, and therefore had been compelled to seek his fortune abroad.
26. **Sennet** (see Glossary). A stage direction. A flourish of trumpets denoting the entrance on the stage of royal personages accompanied by a procession.
39. **France and Burgundy**. The King of France and the Duke of Burgundy. The rulers being designated by the names of the countries they governed.
- 42-48. Coleridge, referring to Lear's previous words, points out that Lear had already decided upon the division of his kingdom, and thus this apparent test is but a trick. He had intended the larger portion for Cordelia, and his subsequent rage "is in part the natural result of a silly trick suddenly and most unexpectedly baffled and disappointed."
43. **Both**. There are three things, viz., "Rule," "Interest of territory," "Cares of state."

This use of "both" with more than two things is not uncommon with Elizabethan writers.

50. **Eyesight** = as far as eye can see.

**Space** = unbounded space, including the whole world.

**Liberty** = untrammelled; free to roam where one pleases. The phrase conveys the idea of limitless extent with freedom of movement to traverse it at will.

58. **Champains** = open country with an uninterrupted view, i.e. not broken up by hills or woods.

64. **Prize me**. Regan means that she values herself as highly as Goneril in respect to those qualities which may win Lear's regard and respect.

68. **Square of sense**. The idea is comprehensiveness = the full compass or comprehension of the senses.

78. **Vines of France**. France was celebrated for its vineyards. **Milk, of Burgundy**. Milk refers to the pasture lands of Burgundy.

Moberly points out that, as Belgium was formerly part of Burgundy, Shakespeare must be referring to the pasture lands of South Belgium. Burgundy proper has always been celebrated for the wine bearing its name.



79. **Interess'd** = having an interest in, being connected with in the original sense of the Latin *interesse*. Both France and Burgundy desire to be wedded to Cordelia.
103. **Sacred radiance of the sun.** On Lear's oaths see introduction, page xiv.
105. **Operation of the orbs** = the influence of the planets. The stars were supposed to control the destinies of men.
108. **Propinquity** = blood relationship.  
**Property** = ownership, i.e., owners of blood.  
Lear can claim not merely blood relationship with Cordelia, as her father, but a certain ownership in her descent from him. Lear pronounces a complete *disownment* of Cordelia as his daughter.
110. **The barbarous Scythian.** The Scythian is often named as being synonymous with barbarian (see page 5).
116. **Dragon** = King Lear. The Dragon was the crest or emblem of the British kings; so the epithet is specially appropriate to Lear in his rage.  
**Wrath** = Cordelia, the object of his wrath. Lear warns Kent not to intervene between Cordelia and himself.
117. **Set my rest** = to stake one's all. There is an allusion to the game of primero in which the phrase means "to stand upon the cards you have in your hand" (NARES).
118. **Hence.** Lear turns from Kent, and addresses Cordelia.
120. **Who stirs?** The courtiers are too much astonished at Lear's outburst of rage against Cordelia to obey his commands. They stand amazed and do not move.
122. **Digest** = divide, i.e. share between you the portion which should have gone to Cordelia. (*Lat. dis*, apart, and *gerere*, to carry). Schmidt, however, explains the word to mean "enjoy."
133. **This coronet part** (see stage directions at the entrance of Lear). It is better to take **coronet** as meaning a **crown**, though Shakespeare generally makes a distinction between crowns and coronets. To give a coronet, which these princes already possessed, would not convey the idea of investing them with the kingly power which Lear now desires them to share between them. It may be that the presentation of a coronet is a subtle indication of Lear's intention to reserve the regal dignity to himself.
138. **Fork**, i.e. a fork-headed arrow with a double point like a two-pronged fork.
140. **What would'st thou do?** (See stage direction, l. 156, where Lear puts his hand on his sword). Capell suggests that Kent speaks thus on seeing Lear do the same thing now.
145. **Answer my life and judgment.** Kent has a clear insight into the characters of Lear's daughters, and would pledge his life on his judgment as regards the filial love of Cordelia against the empty professions uttered by Goneril and Regan.
153. **Blank** = the mark in the centre of the target, painted white.
- 166-167. These lines give an intimation of Lear's inconsistency. He would abdicate and yet retain sovereign power, and so decrees banishment on Kent, his only faithful subject.



171. **Tenth.** Read "*seventh*," the obvious emendation.

193. **Little seeming substance.** Various explained.

"That substance which is but little in appearance" (C.P.)

"Her nature that seems so slight and shallow" (M.)

"Something which pretends to be what it is not" (S.)

"A creature whose reality is mere show or seeming" (D)

Clearly the phrase intends to describe Cordelia as being all hypocrisy, utterly false.

209. **Your best object** = the apple of your eye, i.e. the dearest person in your sight.

251. **Thrown to my chance.** An allusion to the casting of dice. The turn of fortune had given Cordelia to France.

253. **Waterish Burgundy.** A double meaning. France turns the well-known character of Burgundy as a well-watered country into a contemptuous allusion to the Duke of Burgundy as a milk and watery paltry fellow.

254. **Unprized** may mean:—

(1) Invaluable, priceless.

or (2) Not prized by others.

The latter meaning is preferable as indicative that France knew the true worth of Cordelia, rejected by other suitors.

273. **At fortune's arms** may mean:—

(1) As given to him by fortune as an act of charity.

(2) At the value of a chance alms gift.

278. The sisters Goneril and Regan remain behind. **Why?** In this interview we may learn:

(1) That Goneril is the more determined character of the two.

(2) That the sisters will not treat their father kindly.

(3) That they thoroughly understand Lear's wayward, inconsistent character.

## SCENE II.

In this extraordinary speech, Edmund seeks to justify his villainy. He poses as the victim of society, which punishes him for his illegitimacy. So he argues that he is entitled to take his revenge on society for the wrongs inflicted upon himself.

1. **Nature**, i.e. as opposed to "custom." Edmund, as a natural son, is bound only by the laws of nature. He is under no obligation to keep the customs of society. He is free as man in his "natural," "uncivilized" condition.

3. **Plague of custom.** Wright explains this by referring to Ps. xxxviii. 17, "*and I truly am set in the plague*." Edmund means that he objects to be subjected to the injustice of society, and to submit to its punishments. *Plague*, here, means stroke or scourge.

4. **The curiosity of nations** = the scruples of society. By these he is deemed a bastard, with no right of succession to his father's honours or estates.

6. **Why bastard?** He suddenly remembers that his illegitimacy is an additional bar to succession. Edgar not only is his senior, but even more, he is of legitimate birth, whilst he, Edmund, is illegitimate.

20. **Exhibition** = allowance. The word still remains in this sense at the Universities, where "exhibitions" are allowances awarded to deserving students



21. **Upon the gad** = upon the spur of the moment. *Gad* = goad, a sharp-pointed instrument used for driving oxen.
47. **Who.** In this sentence we have an instance of confused agreement. The antecedent is "aged tyranny" first personified as "an aged tyrant" = Gloucester, hence the relative "*who*," followed by "*it*," referring to tyranny in the abstract.
74. **Ward to the son.** Edmund represents Edgar as desiring to have the power over Gloucester as the daughters now had over Lear, to whom he was now as a ward, and they as his guardians. It has been pointed out that this speech brings out a subtle parallelism between the main and subplots.
89. **Your honour.** "The usual address to a lord in Shakespeare's time" (MALONE).
101. **Wind me into him** = worm yourself into his confidence for my advantage, i.e. that I may get to know his secret purposes. *Me* is ethically dative.
103. **Unstate myself, etc.** = deprive myself of my estate and position to be convinced either of his guilt or his innocence.
108. **These late eclipses.** This is generally considered to have reference to the eclipse of the ~~sun~~ <sup>moon</sup>, October, 1605, followed by an eclipse of the sun, November, 1605. Hence the passage is quoted as giving an indication of the probable date of the writing of the play (see Intro., p. xii.).
109. **The wisdom of nature** = knowledge gained by a study of natural philosophy.

115. **Under the prediction.** As Edmund refers, l. 142, to a prediction which he read "*this other day*," it is very probable that there is an allusion to some contemporaneous prediction with which the audience would be familiar.
119. **Machinations, etc.** Generally considered as having reference to Gunpowder Plot.
131. **Spherical predominance,** an allusion to the influence of the planets upon the course of a life born under a particular planet.
135. **Pat in he comes, etc.**  
*Pat* = exactly, just at the right moment.  
*Catastrophe* = the turn or crisis of the plot of a drama.  
*The old comedy* = comedies of the old style.  
 The reference is to the sudden and often clumsy conclusion of the plot brought about by the entrance of some character unexpectedly. Edmund means that Edgar has come in just at the right moment to assist him in carrying out his villainous purpose.
137. **Tom o' Bedlam.** Bedlam is a corruption of Bethlehem, and refers to the Bethlehem Hospital for lunatics. "Toms of Bedlam, or Poor Toms, or Bedlams, or Bedlam beggars, or Abraham men, were sturdy vagabonds who, in the days of Shakespeare, were found in various parts of England." They pretended that they had been in Bedlam, and craved for charity as being insane persons.
153. **Sectary astronomical,** one devoted to the study of astronomy.  
*Sectary* = one of a sect or school.



172. Edmund advises Edgar not to meet Gloucester, with the argument that his immediate presence will only further enrage his father against him. Manifestly his desire to keep Edgar from meeting is actuated lest mutual explanations should reveal the plot and expose Edmund's villainy.

### SCENE III.

The interest of this scene lies in

(1) That the Fool is the unconscious means of affording an occasion for Goneril to interfere with Lear's attendants. Lear strikes one of Goneril's servants for "*chiding his Fool*." This brings about all his troubles with his daughters.

(2) In Goneril's expressed intention to goad Lear into ill-advised actions. She knows her power by now, and craftily devises that Lear should afford her occasions for the use of it.

(3) "The Steward (Oswald) should be placed in exact antithesis to Kent, as the only character of utterly irredeemable baseness in Shakespeare. Even in this the judgment and invention of the poet are very observable; for what else could the willing tool of a Goneril be? Not a vice but this of baseness was left open to him." (COLERIDGE).

Coleridge must have overlooked Oswald's fidelity to Goneril. Is there not some redeeming trait in the fidelity with which he executes her base commands?

### SCENE IV.

1. **Accents** = the tone of the voice. Kent must disguise his voice as well as his appearance.

2. **Defuse** = to disorder, so as not to be recognized—hence "disguise."

17. **Eat no fish.** In Shakespeare's time for a man to say he "ate no fish" was equivalent to saying that he was a Protestant and a friend of the government.

70. The first note of the better side of Lear's character. Though imperious he is generous. He would ascribe his unkind behaviour to Kent as the outcome of his own suspicions.

72-3. **Mine own jealous curiosity.** "That is, an over jealous exaction on my part, a punctilious jealousy resulting from a scrupulous watchfulness of my own dignity."

77-78. **Since my young lady's going into France.** "The Fool," says Coleridge, "is no comic buffoon to make the groundlings laugh,—no forced condescension of Shakespeare's genius to the taste of his audience. Accordingly the poet prepares for his introduction, which he never does with any of his common clowns and fools, by bringing him into living connection with the pathos of the play."

This introduction of the Fool prepares us to appreciate this fidelity to Lear and Cordelia. His affection for Cordelia has a parallel in that of Touchstone for Rosalind and Celia in *As You Like It*.

84. **My lady's father.** Lear is astounded at this reply. He had expected to be addressed as "King," for he had retained "*the name and all the additions of King*" (1. i. 130).

98. **Go to.** This is simply an expression of Lear's impatience.



102. **Coxcomb.** A reference to a jester's cap, shaped like a monk's cowl. At the top was a piece of red cloth like the comb of a cock.

107. **One's part.** We should say "the part of one." Abbott points out that "we never use the possessive inflection of the unemphatic *one* as an antecedent."

119. **Whip.** Refers to the practice of keeping a whip "in the house that held an official Motley." So in *As You Like It*, Touchstone is threatened with being "whipped for taxation."

Lear hints that the Fool will be whipped if he is imprudent, and exceeds his usual license.

121. **Lady, the Brach** = a female hound. *Brach* is a hound that runs by scent, and always means the female. "Lady" is a common name for hound. The Fool may be alluding to Oswald.

123. **A pestilent gall.** *Gall* refers to something bitter. The Fool mentions "*the sweet and bitter fool*" (l. 152). Lear may be alluding to either the Fool (152) or to Oswald, assaying or doing bitter things to annoy him.

137. **Can you make no use of nothing, nuncle?** A subtle hint that there is more in what he has said than Lear seems to think.

154. **Motley**, referring to the usual dress of the licensed jesters, who wore parti-coloured clothes.

161. **If I had a monopoly out they would have part on't.** A satire on the avarice of the courtiers of Shakespeare's time, who lent their assistance in obtaining patents on agreement of their receiving a share of the profits."

169. **Ass.** An allusion to the fable of the old man and his ass.

184-187. A similar song is found in Heywood's *Rape of Lucrece* (1608).

When Tarquin first in court began,

And was approved king,  
Some men for sudden joy 'gan weep,

But I for sorrow sing.

200. **Frontlet**, a band for the forehead. Lear means that Goneril is frowning.

204. **An O without a figure** = a mere cipher, which is of no value unless there is some digit before it.

210. **Shealed peascod** = the shelled pod or husk of the pea.

226. **Cuckoo.** The Fool likens Goneril to a "cuckoo." She turns on Lear just as the cuckoo hatched in the hedge-sparrow's nest turns on the sparrow as soon as it is strong enough to do so.

228. **Out went the candle and we were left darkling.** This line may have been suggested by Spenser's *Fairie Queene*.

"But true it is that, when the ogle is spent,

The light goes out, and week'e is thrown away:

So when he had resigned his regiment,

His daughter 'gan despise his drouping day."

Goneril cuts Lear's power short, just as one snuffs a candle out.

**Darkling**, an adverb = in the dark.

235. **An ass** = a stupid person. Even the most stupid person can see that things are as wrong as they can be even as the "cart before the horse." Goneril the daughter is dictating to Lear the father.



236. **Whoop Jug.** Probably a quotation from an old song. *Jug* is said to be a corruption of Joan or Joanna, or possibly Judith. The phrase is an expression of admiration or affection.

240. **His notion weakens** = his mind shows signs of giving way. We have a hint of Lear's impending insanity.

244. **Marks of sovereignty.** Lear asks, "Who am I?" The Fool replies, "Lear's shadow." "How can that be," says Lear, "for all the evidences of royal state, his knowledge, his reason, all tend to assure him that he has daughters (he is Lear and Goneril is his daughter), but their conduct to him is such that he cannot think they are his children, and would they were not."

274. **The sea-monster.** By this may be meant "the hippopotamus, the hieroglyphical symbol of impiety and ingratitude." Or Shakespeare may have in his mind the sea-monster that was fed on the virgins of Troy. "*The virgin tribute paid by howling Troy to the sea-monster.*" Merchant of Venice (III. 2.)

275. **Kite.** Lear likens Goneril to the kite, a "bird of prey."

289. **This creature** = Goneril, whom Lear no longer speaks of as "*his daughter*."

300. **Serpent's tooth.** Serpent = viper, which is regarded as the emblem of ingratitude.

307. **Within a fortnight**, i.e. less than half the time appointed for his stay with Goneril. Lear was to have passed a month alternately with each of his daughters. "*By monthly course*" (I. i. 126.)

338. **In mercy** = at his mercy. The legal phrase is "*in misericordia*."

340. Malone compares Shakespeare's sonnet 103—

"Were it not sinful then,  
striving to mend,  
To mar the subject that  
before was well."

350. **Compact.** The only instance of this word as a verb in Shakespeare. Elsewhere, it is either a noun or a participle, i.e. shortened form of compacted.

#### SCENE V.

25. **I did her wrong.** Lear is musing on Cordelia. He begins to see his mistake.

34. **Be.** Abbott points out the use of "be" with some notion of doubt, question, thought, etc. Here Lear puts the question conveying an expression of doubt.

49. Lear perceives his coming insanity, and feels that his daughters' conduct is affecting his reason. He pathetically appeals to heaven that either he may be able to bear with their ingratitude, or that they may change in their conduct.

#### ACT II.

##### SCENE I.

19. **Queasy**, *lit.* squeamish, easily made sick; so "a queasy question" means a subject that requires delicate handling.

28. **Upon his party** = on his side. It is not quite clear if Edmund hints that Edgar had been playing a double part, first for Cornwall and then against him for Albany. Delius suggests that Edmund puts these rapid unexpected questions for the purpose of confusing Edgar. Clearly Edgar "lost his head," for



there is no reason why he should have decided upon flight, save on the supposition that he was so confused by the sudden questions put to him by Edmund.

32. "Spoken loudly so as to be heard by Gloucester" (Delius).

35-36. Referring to a practice common among lovers in the Elizabethan age of drawing blood from their own arms and drinking it to the health of their mistresses.

40. **Conjuring the Moon.** Edmund works upon Gloucester's superstitious tendencies.

52. **Motion** = a thrust. A technical term in fencing.

59. **Dispatch.** And when you capture him, put him instantly to death.

60. **Arch** = chief. The word is now only used in conjunction with some other, as *arch-angel*, *arch-duke*.

68. **Thou unpossessing bastard.** As an illegitimate son, Edmund was incapable of inheriting his father's estates or dignities.

73. **My very character,** *i.e.* though you produced my own handwriting against me.

82. **His picture.** This method of tracing people by their portraits was employed in Shakespeare's time.

93. **Named,** *i.e.* his name was bestowed upon him at the font in baptism.

107. **'Twas my duty.** Notice Edmund's hypocrisy. He pretends that he has revealed the schemes of Edgar through a sense of duty and loyalty to Gloucester.

108. **Bewray his practice.** Reveal his plot.

126. **Attend dispatch,** *i.e.* the messengers await the order to set out.

## ACT II.—SCENE II.

### 9. **Lipsbury pinfold.**

*Pinfold* = pound, *i.e.* the enclosure for impounding stray animals, which are not released till a fine is paid by the owner.

Ledbury and Finsbury have been suggested.

"It may have been a coined name, and it is just possible that it may mean the teeth, as being the pinfold within the lips" (NARES).

16. **Three suited** may mean—  
(1) That servants were allowed three suits a year;

or (2) That three suits of clothes would be a mean allowance for a gentleman.

17. **Hundred-pound** = being possessed of £100 in all. This was the lowest qualification that entitled a man to sit upon a jury. Consequently, it is an epithet implying poverty.

17. **Worsted-stocking** = implying poverty or service as a servant. All who could afford it wore silk stockings.

18. **Lily-livered** = cowardly. The liver was regarded as the seat of courage. A bloodless liver was taken as significant of cowardice.

18. **Action-taking** = one who, if you struck him, would commence an action at law, instead of striking back like a man.

18. **Glass-gazing** = a fop, *i.e.* one always admiring his own person in a mirror.

19. **Superserviceable** may mean—

(1) above his work.  
or (2) too officious.



19. **One-trunk - inheriting** = one carrying all his possessions in one chest.  
**Inheriting** = possessing.
33. **Sop o' the moonshine**, probably an allusion to an old dish of eggs dressed in oil, called "eggs in moonshine." It is equivalent to "I'll beat you to a jelly."
34. **Cullionly**, rascally, wretchedly, like a cullion.  
**Barber-monger** = a frequenter of barber's shops, i.e. a fop.
38. **Vanity the puppet's part**. "Vanity" is a common part in the old moralities or allegorical plays.  
*Puppet* used contemptuously. Kent represents Oswald as suited to play "Vanity," but only as a mere puppet.
40. **Carbonado** = to slash, to hack. To slice across like a piece of meat marked by the bars of the grill.
47. **Goodman** = the master of the house.  
*Goodman boy* used to Oswald is contemptuous = Boy, aping to be master.
48. **Flesh**. A hunting term = to feed a hound for the first time with the flesh of the animal he is intended to hunt. Here = I will initiate you in bloodshed.
67. **Zed** = the letter Z.  
**Unnecessary letter**. "Z is a letter often heard among us but seldom seen" (BEN JONSON).  
 It is unnecessary, because the sound can be expressed by "S."
69. **Unbolted villain**. *Unbolted* = unsifted.  
 Two meanings have been assigned—  
 (1) *Unmitigated*, i.e. a villain with all his vices left in him, none eradicated.

In support of this view, Editors quote Tollet.

- (2) *Coarse*, i.e. rough, violent.  
 "Unbolted mortar is made of unsifted lime, and to break lumps it is necessary to tread it by men in wooden shoes,"
79. **Intrinsc**, either a shortened form of "*intrinsic*," or equivalent to "*intrinsicate*."
82. **Turn their halycon beaks**.  
*Halcyon* = the kingfisher.  
 "The vulgar opinion was that (the dead body) of this bird, if hung up, would vary with the wind, and by that means show from what point it blew" (STEEVENS).
85. **Epileptic visage** = face distorted with grinning.
87. **Sarum plain** = Salisbury plain.
88. **Camelot**. In Somersetshire, near Camelot, are many large moors where great quantities of geese are reared. The modern name of Camelot is Cadbury.
101. **Constrains the garb** = assumes an appearance that is not natural to him.  
*Garb* = outward address or manner, especially speech (to).
105. **These kind of knaves**. **These** attracted to agree with "knaves." This construction is termed by Abbott "the confusion of proximity."
107. **Observants** = obsequious fellows.
108. **Nicely** = with scrupulous exactness.
111. **Influence**. An astrological term = the influence which a planet exerts upon mortals.
120. **Fleshment** (see Note, l. 48) = being fleshed with blood in his first attack upon me.



130. **Ajax is their fool.** Two explanations have been given—

(1) "These clever rogues never fail to make a dupe of Ajax." Shakespeare, in *Troilus and Cressida*, represents Ajax as a dull, slow-thinking warrior, the dupe of the sharp-witted rascal Thersites.

(2) As with Malone, "These rogues and fools talk in such a boasting strain that, if we were to credit their account of themselves, Ajax would appear a fool as compared with them."

130. **Stocks.** "Formerly, in great houses, there were moveable stocks for the punishment of servants" (FARMER).

In l. 137 **Stocking** is used as a verb = to put in the stocks.

159. **Rubb'd** = thwarted, crossed, obstructed. The metaphor is taken from the game of bowls.

**A rub** is any impediment or obstruction turning the bowl out of its course.

162. **Grow out at heels**, i.e. like a stocking, and thus wanting mending. Cf. "out at the elbows."

165. **The common saw.**

**Saw** = proverb or maxim. The proverb alluded to is "out of God's blessing into the warm sun," i.e. a change for the worse.

173-175. A difficult passage. Three suggestions have been made—

(1) That the text is corrupt, and that some words or lines have dropped out.

(2) That Kent is dropping off to sleep, and so talks disconnectly.

(3) That the lines are parts of a letter from Cordelia read with difficulty in the uncertain light.

The most probable explanation is that Kent is dropping off to sleep, and his thoughts are generally that "Cordelia will remedy this unnatural conduct of her sisters, and redress all these wrongs done to Lear and his followers."

174. **Enormous** = abnormal, monstrous, unnatural, referring to the conduct of Goneril and Regan towards Lear.

175. **Remedies** = measures to right matters, i.e.

(1) Lear restored to his kingdom.

(2) Cordelia received back into favour.

(3) Myself (Kent) called from banishment and reinstated.

178. **Turn thy wheel.** Fortune is often represented with a wheel, as denoting the turns which mark the changes of fortune.

Here = make a change in this unnatural state of things.

#### ACT II.—SCENE III.

This scene gives the assumed madness of Edgar. Apart from the purpose of his own concealment, this assumed madness on the part of Edgar has the dramatic effect of "taking of part of the shock which would otherwise be caused by the true madness of Lear" (COLLIERIDGE).

10. **Elf all my hair.** *Elf* = to mat or tangle the hair as elves do. Elves and fairies were supposed to tangle the manes and tails of horses at night. So Queen Mab in *Romeo and Juliet* (I. iv. 88).

14. **Bedlam beggars** (see p. 152-3).

20. **Poor Turlygood** (see p. 150).



21. **Edgar, I nothing am, i.e.** I must look to my disguise for safety, as Edgar I am lost and undone, as poor Tom I may not be detected and thus may save my life.

ACT II.—SCENE IV.

6. **Cruel**, with a pun upon *crewel*, worsted.
10. **Nether-stocks** = stockings. There is a pun here.  
**Upper-stocks** = (1) breeches; (2) The upper part of the stocks.  
**Nether-stocks** = (1) stockings; (2) The lower part of the stocks.
41. **Having more man than wit.** Kent exactly expresses his conduct. His manliness and faithfulness to Lear have done the king more harm than good. He has further incensed Regan and Cornwall against Lear by his striking Oswald. The punishment of placing him in the stocks is taken by Lear as an insult to himself, and leads to violent recrimination between himself and his daughter.
53. **This mother.** Lear affects to pass off the swelling of his heart, which arises from indignation and grief, for the disease which is commonly called the *mother*, or *hysterica passio* (l. 54), which was regarded as not peculiar to women.
65. **School to an ant.** "Go to the ant thou sluggard—which provideth her meat in the summer" (Prov. vi 6-8).
120. **Cockney** = an affected woman (see Glossary). It appears to be used here in the sense of a cook.
133. **Like a vulture.** A reference to the story of Prometheus, who, for stealing fire from Olympus, was condemned by Jupiter to be chained to a rock

on Mt. Caucasus. A vulture continually gnawed at his liver, which was perpetually renewed. Thus Prometheus was kept in a continual state of the most agonizing suffering.

138. **Say, how is that.** Lear is astonished to find Regan making excuses for Goneril.
170. **Thy tender-hefted nature.** Lear completely mistakes the character of Regan. Her apparently softer, more feminine demeanour, concealed a nature even more cruel than that of Goneril.  
*Heft* is an old form for *haft*, a handle. The explanations given are—  
 (1) Tenderly fitted, delicately framed.  
 (2) To be handled with care.  
 (3) That "*hefted*" means "*heaved*" = one whose heart is moved by tender feelings.
- The Quartos read "*hested* from *hest*, a command." Tender-hested would mean one controlled by tender emotions.
174. **Scant my sizes** = cut short my allowance. *Sizar* is still the term for students at Cambridge University, to whom certain allowances are made.
215. **Sumpter**, a pack-horse. Here signifies "a drudge."
223. **Plague-sore** = the fatal spot on those stricken with the plague denoting death.
226. **Thunder-bearer**, an epithet of Jove.
270. **Patience.** The repetition of the word *patience*, which encumbers the metre, was, no doubt, an error of the printers of the early copies. On scanning of the line, see p. 132.
284. **Flaw**, properly a crack, hence a piece cracked or broken off = a particle, a splinter.



## ACT III.

## SCENE I.

10. **His little world of man**, i.e. man as an epitome of the universe. Astrologers regarded man as the "microcosm" (Gk. *micros* little, *kosmos* world), the little world as the epitome of the "macrocosm" (Gk. *macros* great, *kosmos* world), i.e. the universe.

12. **Cubdrawn**, the she-bear sucked dry by her cubs. The storm was such that even hunger and the maternal instinct could not induce the animal to go forth in it.

14. **Unbonneted** = bareheaded. Bonnet = any cap or head-dress.

15. **Take all**, a gambling term. The loser bids the winner "take all" he had to wager.

27. **The hard rein**. As the rider holds in the horse with a tight rein.

29. **Furnishings** = outward signs. "The trimmings or appendages, not the thing itself" (HUDSON).

45. **Outwall**. External appearance, referring to his humble garb.

53. **Pain** = task. Your task is to go in that direction in search of the king, I will go this way.

## SCENE II.

1. **Blow, winds, and crack your cheeks**. Shakespeare was probably thinking of the common representations of the winds, which he might have seen in many books of his own time, of faces with cheeks violently distended in the act of blowing.

29. **Court holy water**. A proverbial phrase, for fair words, flattering speeches.

27. **The man that made his toe**. Mr. Furness gives the following explanation: "A man who prefers or cherishes a mean member in place of a vital one shall suffer enduring pain where others would suffer merely a twinge."

31. **For there was never yet fair woman, etc.** "This is the Fool's way of diverting attention after he has said something a little too pointed; the idea of a very pretty woman making faces in a looking-glass raises a smile" (FURNESS).

53. **Cry grace** = to beg for pardon.

54. **Summoners** = "officers that summon offenders before a proper tribunal" (STEEVENS).

66. **Make vile things precious**. An allusion to the art of alchemy by which philosophers pretended to be able to change inferior metals into gold.

69-72. Apparently a variation of the first stanza of an old ballad sung by the clown at the end of *Twelfth Night*.

83. **Cutpurses** = thieves. Purses were worn outside attached to the girdle.

88. **Merlin**, the wizard and prophet of ancient Britain in the days of King Arthur. (See p. 151).

88. **Before his time**. "According to the old legend, King Lear was contemporary with Joash, King of Judah." So the times of Lear are long anterior to the date of Merlin and his prophecies.

## SCENE III.

15. **Footed** may mean (1) landed, or (2) set on foot.



20. **My old master must be relieved.** Gloucester is swayed by his opposite impulses. (1) Sympathy for Lear in his misfortunes, (2) Anxiety lest Lear should revenge himself upon his enemies, if he is restored to power.

## SCENE IV.

13. **All feeling.** It is well known that madmen seem to be incapable of feeling physical pain.
37. **Fathom and half.** Edgar measures the superfluity like a sailor taking soundings.
46. **Through the sharp hawthorn.** Probably taken from some old song or ballad.
47. **Go to thy cold bed.** This line is quoted again in *The Taming of the Shrew*. By some it is supposed to be a parody on a passage in Kyd's *Spanish Tragedy*.
51. **Foul fiend, etc.** An allusion to the *ignis fatuus*.
53. **Laid knives, etc., i.e.** to tempt him to suicide. An allusion to the popular belief that the devil furnishes the means of self-destruction.
58. **Thy five wits,** not the five senses, but "common wit, imagination, fantasy, estimation and memory." (See III. vi. 59) "*Bless thy five wits.*"
59. **Do-de.** An imitation of teeth chattering as a man shivers with cold.
60. **Star-blasting,** an allusion to the evil influence of certain stars.
73. **Unkind daughters.** A play on words. The daughters were:—  
 (1) *Unkind* in the sense of cruel, hard-hearted.  
 (2) *Unkind* in the sense of being unnatural in their treatment of their father.

77. **Pelican daughters.** An allusion to the fable that the young pelican was suckled on the blood of the mother bird.

78. **Pillycock,** a term of endearment = little darling.

There was a rhyme:

"Pillycock, Pillycock sat on a hill;

If he's not gone, he sits there still."

88. **Gloves in my cap.** That is as his mistress' favours. It was the custom to wear gloves in the hat on three different occasions, viz.:—

(1) As the favour of a mistress.

(2) As the memorial of a friend.

(3) As a mark to be challenged by an enemy.

99. **Suum,** possibly a sound in imitation of the whistling of the wind.

100. **Dolphin, etc.,** possibly a snatch from some old song.

113. **A walking fire, i.e.** Gloucester carrying a torch. He would appear like an *ignis fatuus*.

114. **Flibbertigibbet** (See p. 154).

115. **Curfew, etc.** Ghosts were supposed to make their appearance at the tolling of the curfew, and to disappear at cock-crowing in the morning.

116. **Web and the pin,** were common names for *cataract* in the eye.

116. **Squints.** A verb = causes a squint in the eye.

117. **Hare-lip.** A lip divided in the middle, supposed to resemble the lip of a hare.

119. **St. Withold.** St. Vitalis (p. 152) invoked to protect against nightmare. "The meaning is, that St. Withold, in traversing the world or downs, met the nightmare, who, having



told her name, he obliged her to alight from those persons whom she rides and plight her troth to do it no more."

132. **Ditch-dog** = a dead dog thrown into a ditch.

133 **Tithing to Tithing.** Tithing was a territorial division amongst the Saxons, so called because it originally consisted of ten householders, who were sureties or free pledges for each other.

We should now say "from parish to parish."

138. Capell quotes from an old romance of Sir Bevys of Hampton:—

"Rattes and myce and such small dere,  
Was his meate that seven yere."

154. **What is the cause of thunder?** One of the stock-subjects of discussion in Shakespeare's time.

156. **The house**=the farm-house near Gloucester's castle.

167. **Outlaw'd from my blood,** i.e. unable to inherit my estates. This was one of the legal consequences of outlawry.

174. **This way,** i.e. not to the hovel, but to the farm-house (l. 158).

174. **With him.** Lear refuses to go without Edgar. This little incident is important as assisting the interweaving of the under plot into the main.

181. **Child** = knight.

182. **Word** = watchword, i.e. of the giant in the tower, not of Rowland.

183. **British.** The change from English to British is considered significant of the date of the Play (see p. xii.).

# SCENE VI.

6. **Frateretto** (see p. 154).

**Nero is an Angler,** etc. Supposed to be an allusion to Rabelais, *Gargantua and Pantagruel*, II. xxx., where Nero is represented as a fiddler in Hell, and Trojan as an angler.

7. **Innocent.** Edgar is addressing The Fool. *Innocent* = simpleton.

13. **Mad Yeoman,** "a rather curious commentary on some of the Poet's own doings; who obtained from the Herald's College a coat of arms in his father's name; thus getting his yeoman father dubbed a gentleman, in order, no doubt, that he himself might inherit the rank" (HUDSON).

20. **A horse's health.** A horse is peculiarly liable to disease. Some editors suggest "a horse's heels."

22. **Justicer.** The old form of "Justice," a magistrate. It is abbreviated from "justiciar," a judge; Lat. *justiciarius*.

25. **Wantest thou eyes at trial, madam?** Addressed to one of the she foxes, and has been variously explained.

(1) "Do you want to attract admiration, even while you stand at the bar of justice?" (STEEVENS).

(2) Are you without eyes? Cannot you look upon and attend while on your trial?

(3) Cannot you see the spectre which I see?

26. **Bourn** = brook or rivulet, the Scottish *burn*. Streams were apt to be taken as boundaries.

The allusion is to an English ballad by William Birch (1558).



42. "A stanza from some pastoral song" (JOHNSON).
44. **Minikin mouth** = the Shepherd's pipe. *Minikin* is a term of endearment = dear, little, dainty.
46. **Pur**. "This may be only an imitation of the noise made by a cat. *Purre* is, however, one of the devils mentioned in *Harsnet*" (MALONE).
52. **I took you for a joint stool**, a proverbial expression. A vulgar remark, of which the meaning has been lost.
71. **Brach** = a female hound.  
**Lym** = a bloodhound: sometimes also called a limmer or leamer, from the leam or leash in which it was held till it was let slip.
72. **Bob-tail tike** = a short-tailed rough-haired dog.  
**Trundle-tail** = a dog with a curly tail.
77. **Thy horn is dry**. Every Tom of Bedlam carried a horn to receive such drink as the charitable might afford him, with whatever scraps of food they might give him. Edgar means that he can no longer keep up the part he has been playing.
83. **Persian** = gorgeous. The joke on the dress probably arises from the presence of a Turkish embassy sent to England early in the reign of James I.
91. **And I'll go to bed at noon**. These are the last words spoken by the Fool. They are probably meant as a characteristic notice that his heart is breaking.
96. **Litter**, a portable bed. In this case it was drawn by horses (l. 97).
116. **Childed** = was provided with children.

**Fathered** = was provided with a father.

The children of Lear had treated him as unnaturally as Edgar's father had treated him.

#### SCENE VII.

30. **Corky-arms** = dry, withered arms like cork bark.
56. **Tied to the stake**, as a bull is when baited.  
**Course** is a technical term for the successive attacks by the dogs, like a "round" in boxing, a "bout" in fencing.
62. **Buoy'd-up**, i.e. like a buoy rising upon the top of a wave.
63. **Stelled** = starry, L. *stella*, a star.
67. **All cruels else subscribed** = all cruelties, i.e. acts of cruelty, condoned.
80. **My villain** = my servant. *Villain* is here used in its original sense of servant.
108. **Flax and whites of eggs** = the whites of eggs spread upon flax, a common application in those days to bleeding wounds.

#### ACT IV.

##### SCENE I.

21. **Our means secure us**, etc. = the advantages we enjoy make us confident and careless, whilst our absolute defects prove to be our greatest advantages.  
**Secure** = make us careless.
76. **The confined deep** = The Straits of Dover.

##### SCENE II.

17. **Give the distaff**. A staff used in spinning. Here emblematical of a woman's occupation. Goneril means that she must direct the army against Cordelia, leaving her husband to attend to affairs at home.



29. Cf. the proverb, "It is a poor dog that is not worth the whistling."

63. **Self-cover'd.** "Thou who hast put a covering on thyself which nature did not give thee. The covering which Albany means is the semblance and appearance of a fiend" (MALONE).

SCENE III.

6. **His personal return.** The return of the King of France to his kingdom thus naturally accounted for, leaves Cordelia to face the English army. Thus the defeat and capture of Cordelia gives a dramatic conclusion to the story without the complication that might have arisen by the King of France being present at the battle.

18. **Who.** "Patience" and "sorrow" are personified.

30 **Let pity not be believed,** i.e. Let it not be supposed that such a thing as pity can exist, since such things can be acted.

SCENE IV.

3. **Furrow weeds** = weeds growing in the furrows.

4. **Hordocks,** an unknown plant.

4. **Cuckoo flowers** = flowers of the spring time.

SCENE VI.

15. **Samphire** (The herb of Saint Pierre), a plant growing only on rocks. It was formerly made into a pickle. In Shakespeare's time the cliffs of Dover were noted for the production of this plant. "Samphire grows in great plenty on most of the sea cliffs in this country. It is terrible to see how people

gather it, hanging by a rope several fathoms from the top of the impending rocks, as it were in the air" (Smith's *History of Waterford* (1774).

16. **Virtues** = healing powers.

21. **Unnumber'd** = innumerable. **Idle** = barren, unprofitable.

27. **Leap upright.** Some editors suggest *outright*, as there would be no danger in leaping upright.

But Heath explains thus— "This expression was purposely intended to heighten the horror of the description, and to affect the hearer's imagination the more strongly. The spot is, therefore, represented as so extremely near the edge of the precipice, that there was the utmost hazard in leaping even upright upon it."

57. **This chalky bourn** = this chalk-cliff the boundary of the land.

71. **Horns whelk'd.** The whelk has a spiral shell; so the horns of the fiend are twisted and curled in spirals.

**The enridged sea** = the uneven sea as the waves roll in ridges.

87. **Press-money** = money given to the soldier when he is impressed for military service.

88. **Crow-keeper,** a thing to keep the crows off the corn, a scarecrow. Lear imagines he sees such a one, the figure of a man with a bow in his hand.

**Clothier's yard** = an arrow the length of a clothier's yard.

91. **Brown bills.** Bill was a kind of battle-axe at the end of a long shaft. **Browned** to prevent rust.



120. **Squiny** = squint. Still used in the Suffolk dialect.

131. **Heavy case** = in a bad way, with a play on socket as the case of the eyes.

**Light**, i.e. in a light case = empty.

138. **Handy-dandy**. A game played by children, one of whom places something in one of his hands, swiftly changing it from hand to hand, and then calling upon his playfellow to guess which hand it is in.

165. **Block**, the mould for a hat, hence, the style or fashion of the hat.

166. **To shoe a troop of horse with felt**. "This delicate stratagem had actually been put in practice fifty years before Shakespeare was born, as we learn from Lord Herbert's *Life of Henry VIII.*, "the ladye Margaret—caused there a juste (tournament) to be held in an extraordinary manner; the place being a fore-room raised high from the ground by many steps, and paved with black square stones like marble; while the horses, to prevent sliding, were shod with felt, or flocks" (MALONE).

186. **Sa, Sa, Sa, Sa** may mean—

(1) An incitement to them to pursue him;

(2) Or that Lear is panting as he runs.

218. Edgar adopts a Somersetshire dialect to cause the steward to take him for a rustic. "When our ancient writers introduce a rustic they commonly allot him this Somersetshire dialect" (STEVENS).

#### SCENE VII.

15. **Wind up**, i.e. as in tuning a musical instrument to the proper pitch.

16. **Child-changed** may mean—

(1) Changed by the conduct of his children.

(2) Changed to a child.

27. **Thy medicine** = the medicine that will cure thee.

33. **Dread-bolted thunder** = armed with the terrible thunder-bolt.

35. **Poor perdu** = poor lost one. Fr. *perdu*.

36. **Thin helm**. An allusion to Lear's scanty locks of white hair.

58. **Benediction**. Cordelia asks for Lear's blessing, i.e. for him to revoke the curse he had pronounced against her in the opening of the play.

#### ACT V.

##### SCENE I.

26. **Not bolds the king**. Bold = emboldens. Albany has no fear of the French army as supporting Lear, but is anxious for his country.

61. **Carry out my side**. A metaphor in cards = to win the game. Edmund means that he will have great difficulty in carrying out his schemes.

62. **Her** = Goneril. Edmund would throw all the risk upon Goneril.

##### SCENE III.

23. **Fire us hence like foxes**. Alluding to the practice of smoking foxes out of their holes.

24. **Good years**. A corruption of French *goujères*, a disease.

**Fell** (L. *pellis*, the skin) = the skin of an animal with the hair on.



49. **Whose**, the antecedent is king (l. 47).
71. **If he should husband you** = If he were your husband you could not say more.
73. **Looked but a-squint**, cf. the proverb, "Love being jealous makes the good eye look a-squint."
77. **The walls are thine**, denoting complete surrender. Regan gives himself up entirely to Edmund, the "General" of l. 75.
80. **Let-alone**, variously interpreted as (1) prohibition, interference, (2) permission, consent. "Albany tells his wife that, however she might want the power, she evidently did not want the inclination" (RETSON).
87. **Sub-contracted** = sub-let. Goneril was "contracted" to Albany in marriage, and now may be said to be "sub-contracted" to Edmund through her unlawful love.
120. **Call o' the trumpet**. In exact accordance with the observances of trial by combat, cf. the combat between Norfolk and Bolingbroke in *Richard II.*, I. iii. "The appellant and his procurator first come to the gate. The constable and marshal demand by voice of herald, what he is, and why he comes so arrayed" (SELDEN).
133. **Fire-new** = brand new, just fresh from the mint.
142. **In wisdom**. According to the laws of chivalry, Edmund might decline the contest if his adversary were not of equal rank with himself. (See also l. 149).
144. **'Say**, short for *essay* = some taste or smack.
152. **Save him**. This exclamation is variously assigned to Goneril and to Albany.  
If to Goneril it is to "save her lover."  
If to Albany it expresses his anxiety that Edmund should live long enough to make full confession of his treachery.
195. **Good success**. *Success* = issue or result, referring to the combat with Edgar.
234. **The compliment**. "There is no time now for the interchange of courtesies which mere good-breeding requires, to say nothing of old friendship and affection."
264. **The promised end**. "By *the promised end* is not meant the conclusion which their affairs seemed to promise, but the end of the world. Kent, contemplating the terrible and unnatural events of the tragedy, inquires whether they are but heralds of the final destruction of all things, to which Edgar adds—or only a resemblance of that horror."
265. **Fall and cease**. "Albany seeing that Cordelia is dead, and feeling the misery to which Lear must survive, when the wretched father is aware of it, exclaims spontaneously—"Fall and die at once, rather than linger in thy misery."
277. **Falchion**, a curved sword or scimitar.  
**Nor no man else**. The sense is—no, neither am I welcome, or any other man. All's cheerless, dark and deadly.
306. **And my poor fool is hanged**. "*Poor fool*" is here a term of strong endearment and refers to Cordelia.



## VERSIFICATION.

For this we have followed somewhat closely the lines laid down by Abbott in his *Shakesperian Grammar*.

- (1) The ordinary line of **Blank Verse** or **Iambic Pentameter** consists of five feet (Pentameter) of two syllables each, with the accent on the second syllable.

Such a foot is called an **Iambus**; *e.g.*

"Return' | to her', | and fif' | ty men' | dismiss'd' || " (II. iv. 206).  
 "Ere they' | have done' | their mis' | chief. Where's' | thy drum' || "  
(IV. ii. 55).

But as this line is too monotonous and formal for constant use the metre is varied, sometimes

- (1) By changing the position of the accent;
- (2) By introducing trisyllabic and monosyllabic feet.

A foot of two syllables with the accent on the first is called a **Trochee**.

- (2) A **Trochee** often occurs, especially as the first foot of a line; *e.g.*  
 "Which' of | you, shall' | we say', | doth love' | us most' ? || " (I. i. 45).  
 "Dear'er | than eye' | sight, space', | and lib' | erty' || " (I. i. 50).  
 "Strive' to | be interest'd'; | what can' | you say' | to draw' || " (I. i. 79).  
 "Mumb'ling | of wick' | ed charms', | conjuring' | the moon' || "  
(II. i. 40).

- (3) An **extra syllable** is frequently added before a pause, especially at the end of a line, *e.g.*

"Meantime' | we shall' | express' | our dark' | er pur'pose || " (I. i. 30).

A break in the line sometimes admits an extra syllable; *e.g.*

"You shall' | have ran'some. | Let me' | have surg' | eons' || " (IV. vi. 174).

"Of what' | hath moved' | you.

It may' | be so' | my lord' || " (I. iv. 286).

- (4) **Unaccented Monosyllables**. Provided there be only one accented syllable, there may be more than two syllables in any foot; *e.g.*

"The cu' | rios'i | ty of na', | tions to' | deprive' me || " (I. ii. 4).

"Legit' | imate Ed' | gar, I' | must have' | your land' || " (I. ii. 11).

"Well, my' | legit' | imate, if' | this let' | ter speed' || " (I. ii. 14).

- (5) **Accented Monosyllables and prepositions**, *e.g.*

"I had thought' | by mak' | ing this' | well known' | unto you' || "  
*Unto you = unt'you'.* (I. iv. 215).

"To bring' | but five' | and twen' | ty; to' | no more' || " (II. iv. 247)

"Vaunt cour' | iers to' | oak-cleav' | ing thun' | der bolts' || " (III. ii. 5).

"Came then' | unto' | my mind', | and yet' | my mind' || " (IV. i. 35).

"I'll bring' | him the' | best 'par' | rel that' | I have' || " (IV. i. 50).

(6) Two extra syllables are sometimes allowed, if unemphatic, before a pause, especially at the end of a line; *e.g.*

"The reg' | ion of' | my heart'; | be Kent' | unman'nerly ||" (I. i. 139).

"Reverbs' | no hol'lowness. | Kent, on' | thy life', | no more' ||" (I. i. 148).

"To wage' | against' | thine en'emies; | nor fear' | to lose' it ||" (I. i. 150).

"Must be' | a faith' | that rea' | son with' | out mir'acle ||" (I. i. 217).

"That he' | suspects' | none; on' | whose fool' | ish hon'esty ||" (I. ii. 186).

"As you' | are old' | and rev'erend' | you should' | be wise' ||" (I. iv. 252).

"Peruse' | this lett'er! | No'thing | almost' | sees mir'acles ||" (II. ii. 170).

"Age is' | unnec' | essary: on' | my knees' | I beg' ||" (II. iv. 153).

"I dare' | avouch' | it, sir': | what fif' | ty fol'lowers ||" (II. iv. 236).

(7) Prefixes are dropped in the following words:—

'*parel* for "apparel" (IV. i. 50).

'*plain* for "complain" (III. i. 39).

'*scape* for "escape" (III. vi. 120).

'*nighted* for "benighted" (IV. v. 13).

'*casion* for "occasion" (IV. vi. 218).

'*say* for "essay" (V. iii. 140).

(8) R frequently softens or destroys a following vowel, the vowel being almost lost in the burr which follows the "r"; *e.g.*

"I' have | cast off' | for ever'; | thou shalt' | I war'rant thee ||" (I. iv. 322).

(9) Whether, ever, either, and similar words are frequently written and pronounced as one syllable.

"Hold thee', | from this', | for ever' | | The bar' | b(a)rous Scy'thian ||" (I. i. 110).

'*Barbarous*' = barbrous.

"The King' | is in' | high rage'. | Whither is' | he go'ing ||" (III. iv. 295).

(10) "I" in the middle of a trisyllable, if unaccented, is frequently dropped; *e.g.*

"The bod'y's | del(i)cate': | the tem' | pest in' | my mind' ||" (III. iv. 12).

"Judic' | ious punish' | ment! 'twas' | this flesh' | begot' ||" (III. iv. 76).

"This sword', | this arm', | and my' | best spirits' | are bent' ||" (V. iii. 140).

(11) Any unaccented syllable of a polysyllable may sometimes be softened or wholly ignored; *e.g.*

"Strive' to | be interest's'd'; | what can' | you say' | to draw' ||" (I. i. 79).

'*Be interest's'd*' = B'intrest.

"My heart', | into' | my mouth'; | I love' | your maj'esty ||" (I. i. 86).

"That troop' | with maj'esty. | —Ourself' | by month' | ly course' ||" (I. i. 126).

See also I. i. 143.

"To ans' | wer from' | our home'; | the sev' | eral mes'sengers ||" (II. i. 124).

"The mess' | engers from' | our sis' | ter and' | the King' ||" (II. ii. 52).

"Los'ses | their remed'ies; | all wear' | y and' | c'er-watched' ||" (II. ii. 175).



- "Sometime' | with lun' | atic bans', | sometime' | with prayers' || " (II. iii. 19).  
 "Enforce' | their char'ity. | Poor Tur' | leygood' | poor Tom' || " (II. iii. 20).  
 "And not' | send back' | my mess' | enger. As' | I learn'd' || " (I. iv. 2).  
 "The bod'y's | delicate' : | the tem' | pest in' | my mind' || " (III. iv. 12).  
 "Which part' | ed from you' ? | A poor' | unfor' | tunate beg'gar || " (IV. vi. 68).

(12) Polysyllabic names often receive but one accent at the end of a line in pronunciation; *e.g.*

- "And you' | our no' | less lov' | ing son' | of Alb'any || " (I. i. 36).  
 "Wherena' | turedoth' | with mer' | it chal' | lenge Gon'eril || " (I. i. 54).  
 "Hold thee', | from this', | for ever'. | The bar' | b(a)rous Scy'thian || " (I. i. 110).  
 "The mo' | ment is' | thy death'. | Away' | | By Ju'piter || " (I. i. 173).  
 "Or cease' | your quest' | of love' ? | Most roy' | al maj'esty || " (I. i. 188).  
 "That you' | must lose' | a hus'band. | Peace be' | with Bur'gundy || " (I. i. 242).  
 "Upon' | his par' | ty 'gainst' | the Duke' | of Alb'any || " (II. i. 28).  
 "What it' | contains'. | If you' | shall see' | Corde'lia || " (III. i. 46).

(13) Plurals and Possessives are frequently pronounced without the additional syllable; *e.g.*

- "The im' | ages of' | revolt' | and fly' | ing off' || " (II. iv. 88).

(14) A word often receives a different accent in the same verse; *e.g.*

- "Give me' | that pa' | tience, pa' | tience' | I need' || " (II. iv. 270).

(15) R and liquids in dissyllables are frequently pronounced as though an extra vowel were introduced; *e.g.*

- "We'll teach' | you—Si' | r. I am' | too old' | to learn' || " (II. ii. 132).  
 "Of quick' | cross light' | (e)ning' ; | To watch' | poor per'dul' || " (IV. vii. 35).  
 "Sir, you' | speak no' | b(e)ly'. | Why is' | this rea'son'd ; || " (V. i. 28).

(16) Er final pronounced with a kind of "burr," producing the effect of an additional syllable; *e.g.*

- "Than the' | sea-mons' | ter' | | Pray, sir', | be pa'tient || " (I. iv. 274).  
 "He whom' | my fa' | ther named' ? | Your Ed' | gar' ? || " (II. i. 93).  
 "Where hast' | thou sent' | the King' | | To Do' | ver' || " (III. vii. 53).

(17) The termination "ion" is frequently pronounced as two syllables at the end of a line.

The "i" is also sometimes pronounced as a distinct syllable in such words as "soldier," and the "e" in such words as "surgeon"; *e.g.*

- "If on' | ly to' | go warm' | were gor' | geous' || " (II. iv. 267).  
 "Then shall' | the realm' | of Al' | bion' || " (III. ii. 84).  
 "Come' | to great' | confu' | sion' || " (III. ii. 85).  
 "Which if' | conven' | ience' | will not' | allow' || " (III. vi. 105).  
 "Your sis' | ter is' | the bet' | ter sol' | dier' || " (IV. v. 3).  
 "You shall' | have ran'som. | Let me' | have surg' | eons' || " (IV. vi. 174).  
 "With the anc' | ient' | of war' | on our' | proceed'ings || " (V. i. 32).



- (18) Fear, dear, year, fire, and other monosyllables ending in *r* and *re*, preceded by a long word or diphthong, are frequently pronounced as dissyllables; *e.g.*

"Hear, Na' | ture, he' | ar, de' | ar God' | dess, héar ||" (I. iv. 287).

"As may' | compact' | it mo' | re. Get' | you gone' ||" (I. iv. 350).

"They have trav' | elled hard' , to night' ? | Mere' | fetches' ||" (II. iv. 87).

"The King' | would speak' | with Corn'wall; | the de' | ar fa'ther ||" (II. iv. 99).

"Where have' | I been' ? | Where am I' ? | Fair' | day-light' ||" (IV. vii. 52).

"If more' | the mo' | re thou' | hast wrong' | ed me' ||" (V. iii. 169).

- (19) Monosyllables emphasized by position or antithesis; *e.g.*

"Though I' | condemn' | not ye' | t un' | der par'don ||" (I. iv. 353).

"How' in | my strength' | you please'. | For yo' | u Ed'mund ||" (II. i. 113).

- (20) Monosyllables emphasized so as to dispense with an unaccented syllable.

"That wants' | the means' | to lead' | it. New' | s, mad'am ||" (IV. iv. 20).

"To this' | detest' | ed gro' | om at' | your choice', Sir ||" (II. iv. 216).

or "To this' | detest' | ed groom' | at you' | r choice', Sir ||"

"Alack' | the night' | comes on', | and the ble' | ak winds' ||" (II. iv. 299).

"Pull off' | my bo' | ots; hard' | er, hard' | er, go' ||" (IV. vi. 155).

- (21) Monosyllabic exclamations; *e.g.*

"Gon. Remem' | ber what' | I tell' | you |  
Stew. We' | ll mad'am ||" (I. iii. 22) (*Abbott's reading*).

"Corn. Is he' | pursu' | ed  
Glou. A' | y, my' | good lord' ||" (II. i. 110).

"O' | my fol'lies! | Then Ed' | gar was' | abused' ||" (III. vii. 93).

"O' | the diff' | erence' | of man' | and man' ||" (IV. ii. 26).

- (22) Accent (1) Words in which the accent is nearer the end than with us.

Reve'nue. "The sway', | reve' | nue execu' | tion of' | the rest' ||" (I. i. 131).

Retin'ue. "But oth' | er of' | your in' | solent' | retin'ue ||" (I. iv. 212).

Consort'. "He was' | of that' | consort' ||" (II. i. 98).

Aspect'. "Un'der | the allow' | ance of' | your great' | aspect' ||" (II. ii. 111).

Sin'cere. "Sir, in' | good sooth', | in sin' | cere ver' | ity' ||" (II. ii. 110).

Wherefore'. "For' the | sound man'. | Death' on | my state' | | Wherefore' ||" (II. iv. 110).

Sepul'chre. "Sepul' | chring an' | adult'ress | O, are' | you free' ||" (II. iii. 134).

Confine'. "Of her' | confine' : | You should' | be ruled' | and led' ||" (II. iv. 146).

Perse'vere. "I w'll | persev' | ere in' | my course' | of loy'alty ||" (III. v. 22).

- (2) Words in which the accent is nearer the beginning than with us.

Conjure'. "Mum'bling | of wick' | ed charms', | conjuring' | the moon ||" (II. i. 40).

*Conjuring* = *Conjuring*.



- Observant'. Than twen' | ty sill' | y duck' | ing ob' | servants' || " (II. ii. 108).  
 Extreme. " Of the ex' | treme verge' : | for all' | beneath' | the moon' || " (IV. vi. 26).  
 Mat'ure. " Of murd' | erous lech'ers ; | and', in | the mat' | ure time' || " (IV. vi. 257).

(23) A Proper Alexandrine (*i.e.* a line with six accents) is seldom found in Shakespeare.

An example of an Alexandrine.

" And now' | by winds' | and waves' | my life' | less limbs' | are tossed' || " (DRYDEN).

(24) Apparent Alexandrines.

" That he's' | so slight' | ly val' | ued in' | his mess'enger || " (II. ii. 151).

" Made you' | my guard' | ians my' | depos' | ita'ries || " (II. iv. 250).

" One mind' | ed like' | the weath' | er, most' | unquiet'ly || " (III. i. 2).

" His ans' | wer was', | 'The worse' | of Glos' | ter's treach'ery || " (IV. ii. 6).

" And quit' | the house' | on pur' | pose, that' | their pun'ishment || " (IV. ii. 94).

" Upon' | the Brit' | ish party | (O) untine' | ly death' || " (IV. vi. 233).

Take " O " either as a detached syllable, or as coalescing with the following vowel.

" Whilst I' | was big' | in clamour' | came there' | a man' || " (V. iii. 209).

(25) Many apparent Alexandrines are Trimeter Couplets, or two verses of three accents each ; *e.g.*

" May be' | prevent' | ed now'. || The prince' | es France' | and Bur'gundy || " (I. i. 39).

" To love' | my fa' | ther all' ! ||

*Lear.* But goes' | this with' | thy mouth' || " (I. i. 98).

" *Lear.* So young' | and so' | unten'der ? ||

*Cor.* So young', | my lord', | and true'. || " (I. i. 101).

" Make' with | you by' | due turns'. || Only' | we still' | retain' || " (I. i. 129).

" When power' | to flatt' | ery bows'. || To plain' | ness hon' | our's bound' || " (I. i. 142).

" Could nev' | er plant' | in me' | I yet' | beseech' | your maj'esty. || " (I. i. 218).

" To speak' | and pur' | pose not' ; || since what' | I well' | intend' || " (I. i. 222).

" What grows' | of it' | no matt'er, || advise' | your fell' | ows so' || " (I. iii. 24).

" Shows' like | a riot' | ous inn' ; || epi' | curism' | and lust' || " (I. iv. 257).

" To have' | well arm' | ed friend's |

Get hor' | ses for' | your mis'tress || (III. vii. 20).

" If all' | could so' | become it' || Made she' | no verb' | al quest'ion || " (IV. iii. 25).

(26) Amphibious Section. When a verse consists of two parts uttered by two speakers, the latter part is frequently the former part of the following verse, being, as it were, *amphibious*. Thus :—

" *Lear.* But goes' | thy he'art | with this' ? ||

*Cor.*

*Ay, good' | my lord' ||*

- Lear.* So young', | and so' | unten'der || " (I. i. 99-100).  
*Kent.* " The true' | blank of' | thine eye' |  
*Lear.* Now, by' | Apoll'o— |  
*Kent.* Now, by' | Apoll' | o, King' || " (I. i. 154-5).  
*Kent.* This off' | ice to you' ||  
*Gent.* I will' | talk fur' | ther with' | you  
*Kent.* No' | do not' || " (III. i. 42-3).  
*Stew.* To have' | well arm' | ed friends' ||  
*Corn.* Get hor' | ses for' | your mis'tress ||  
*Gon.* Farewell', | sweet lord' | and sis'ter || " (III. vii. 20-1).  
*Gent.* Which twain' | have brought' | her to' |  
*Edgar.* Hail gent' | le sir' ||  
*Gent.* Sir, speed' | you : what's' | your will' ? || " (IV. vi. 189-190).  
*Edgar.* As bad' | ness would' | desire' ||  
*Glo.* What, is' | he dead' ||  
*Edgar.* Sit you down' | fa'ther | rest you' || " (IV. vi. 236-7).  
*Edm.* My truth' | and hon' | our firm'ly ||  
*Alb.* A her' | ald, ho' |  
*Edm.* A her' | ald oh' | a her'ald || " (V. iii. 102-3).
- (27) Scan the following lines thus—  
 " With shad' | ovy for' | ests and' | with champ' | ains rich'd' || " (I. i. 58).  
 " We make' | the lady' : | To thine' | and Alb' | any's is'sue || " (I. i. 60).  
 " The sway', | reve' | nue, execu' | tion of' | the rest' || " (I. i. 131).  
 'Revenue, execution' = Reve' | nexcu' | shun.  
 " Do more' | than this' | in spo' | rt ; fa' | ther, fa'ther || " (II. i. 36).  
 " A sover' | eign shame' | so el' | bows him' || his own' | unkind'ness || " (IV. iii. 43).  
 " To this' | great stage' | of fools' | 'This' a | good block' || " (IV. vi. 165).  
 This' = This is.
- (28) **Rhyme.** " Rhyme was often used as an effective termination at the end of the scene. When the scenery was not changed, or the arrangements were so defective that the change was not easily perceptible, it was, perhaps, additionally desirable to mark that a scene was finished."—(ABBOTT).  
 " Rhyme was also sometimes used in the same conventional way, to mark an *aside*, which otherwise the audience might have great difficulty in knowing to be an *aside*."—(ABBOTT).  
 Examples of rhyme at the end of a scene are:—I. ii., I. iv., III. iii., III. vi., IV. iv., IV. vii., V. i., V. iii.  
 Examples of rhyme in a scene are:—  
 The exit of Kent. Act. I. Scene i. 175-182. These eight lines consist of four rhymed couplets, each couplet being addressed to the following persons in order:—(1) King Lear, (2) Cordelia, (3) Goneril, (4) Regan. The rhyme emphasizes the formal leave-taking and strongly marks the exit of Kent.  
 The address of France to Cordelia, making proffer of his love. Act I. Scene i. 245-256, followed by Lear's address to France. Act I. Scene i. 257-260.  
 These rhyming couplets (1) prelude the farewell of France, and (2) mark the exit of Lear, Burgundy and their train.



The exit of Cordelia and France leaving Goneril and Regan alone.  
Act I. Scene i. 273-276.

The prophecy of the Fool, Act III. Scene ii., is not only in verses of four feet, but in rhyme, and thus its distinctive character is more marked.

- (29) Prose. "Prose is not only used in comic scenes; it is adopted for letters (*M. of V.*, IV. i. 149-166), and on other occasions where it is desirable to lower the dramatic pitch: for instance in the more colloquial parts of the household scene between Volumnia and Virgilia (*Coriolanus*, I. iii.), where the scene begins with prose, then passes into verse, and returns finally to prose. It is also used to express frenzy (*Othello*, IV. i. 33-44); and madness (*Lear*, IV. vi. 130); and the higher flights of the imagination (*Hamlet*, II. ii. 310-20)."—(ABBOTT).

Prose in King Lear is:—

- I. i. Colloquial.
- I. i. Colloquial.
- I. ii. Colloquial, and a letter (41-49).
- I. iv. Colloquial. The Fool adds the comedy by his interruptions. These are either in prose or rhyme, but never in heroic verse.
- I. v. Colloquial. The Fool adds comedy to the scene.
- II. i. Colloquial.
- II. ii. This scene is prose intermingled with heroic verse. The prose occurs whenever the situation becomes colloquial.
- II. iv. This scene is also marked by prose at intervals whenever the Fool takes part in the conversation.
- III. iii. Colloquial.
- III. iv. There are many passages in which Edgar disguised as a madman speaks in prose.
- III. v. Colloquial.
- III. vi. Colloquial and madness.
- III. vii. Colloquial.
- IV. i. Madness.
- IV. iii. Colloquial.
- IV. vi. Three passages as marking madness are in prose.
- IV. vi. Colloquial and partly madness.
- IV. vi. A letter.
- IV. vi. Colloquial.
- IV. vi. Herald reading the proclamation.

#### SCAN THE FOLLOWING THUS—

The Fool's speech to Lear.

"Have more' | than thou showest', ||  
Speak less' | than thou knowest', ||" etc. (I. iv. 127-8).

The difference between a bitter fool and a sweet fool.

"That lord' | that coun' | sell'd thee' ||  
To give' | away' | thy land', ||  
Come place' | him here' | by me', ||  
Do tho' | u for' | him stand; | etc. (I. iv. 148-151).

The Fool's Songs.

"Fools' | had ne'er' | less wit' | in a year'; ||  
 For wise' | men are' | grown fop' | pish, ||  
 They know' | not how' | their wits' | to wear', ||  
 Their man | ners are' | so ap' | ish. ||" (L. iv. 174-177).

"Then they' | for sud' | den joy' | did weep', ||  
 And I' | for sor' | row sung', ||  
 That such' | a King' | should play' | bo-peep', ||  
 And go' | the fools' | among'. ||" (I. iv. 184-7).

The Fool to Goneril.

"He' | that keeps' | nor crust' | nor crum', ||  
 Weary' | of all' | shall wa' | nt some." (I. iv. 208-9).

The Fool.

"Fa' | thers that' | wear rags' ||  
 Do make' | their child' | ren blind'; |  
 But fa' | thers that' | bear bags' ||  
 Shall see' | their child' | ren kind'. ||" (II. iv. 47-50).

The Fool.

"That sir' | which serves' | and seeks' | for gain', ||  
 And fol' | lows but' | for form', || etc." (II. iv. 76-7).

The Fool.

"The man' | that makes' | his toe' || etc." (III. ii. 27).

The Fool's Prophecy.

"When priests' | are more' | in word' | than matt'er, ||  
 When brew' | ers mar' | their malt' | with wa'ter; ||  
 When no' | bles are' | their tail' | ors tu'tors, ||  
 No here' | tics burn'd' | but wench' | es sui'tors ||  
 When ev' | ery case' | in law' | is right'; ||  
 No squire' | in debt', | nor no' | poor knight'; || etc." (III. ii. 76-81).

Edgar.

"Child Row' | land to' | the dark' | tower came', ||  
 His word' | was still', | —Fie, foh', | and fum', ||  
 I smell' | the blood' | of a Brit' | ish man'. ||" (III. iv. 181-3).

Edgar.

"Be' | thy mouth' | or black' | or white', ||  
 Tooth' | that poi' | sons if' | it bite'; ||  
 Mast' | iff, grey' | hound, mong' | rel gri'm, ||  
 Hound' | or span' | iel, brach', | or lym' ||  
 Or bob' | tail tike' | or trund' | le-tail', || etc." (III. vi. 68-72).



## THE ENGLISH OF SHAKESPEARE..

The Student should closely examine the language of a play of Shakespeare, but not with the intention of discovering what he may consider grammatical errors. We must remember that the English of Shakespeare is the English of the Elizabethan period. Accordingly a play should be studied with the object of contrasting Elizabethan and Victorian English. The Student should note :—

### 1. The Elizabethan Period is transitional.

- (a) In the abandonment of inflections. Early English is marked by inflections; Modern English is marked by the comparative absence of inflections. Elizabethan English comes between the two.
- (b) Increase of intercourse with foreign nations and active maritime development caused an influx of new ideas, requiring the coining of new words and expressions to voice them.
- (c) The revival of classical studies enabled authors to enrich the language by words derived from Latin and Greek sources.

### 2. The chief characteristics of Elizabethan English are :—

- (a) Clearness, Vigour and Emphasis.
- (b) Brevity.
- (c) The Interchangeability of Parts of Speech.
- (d) The Introduction of New Words.

Writers did not hesitate to sacrifice grammatical accuracy to clearness and brevity. In addition we must remember that the Plays were intended to be spoken not read. Absolute grammatical accuracy and precise syntax might have produced polished sentences and phrases, but would have sacrificed the vigour and fire, which are such marked characteristics of the Plays.

The following lists give illustrations of these characteristics of the language of Shakespeare as found in the present Play.

### I. Interchangeability of Parts of Speech.

Not only shall we find Adjectives for Adverbs, Nouns as Verbs, etc., but abstract words used in a concrete sense, Transitive Verbs used intransitively, and many other free methods indicative of the use of the Period. Some examples are :—

#### 1. Adjectives.

##### (a) Used interchangeably as Adverbs.

"*Sure*, I shall never marry, like my sisters " (I. i. 97).

"*New-adopted* to our hate " (I. i. 198).

"*Sure*, her offence

Must be of such unnatural degree " (I. i. 213-4).

"Are we *like* (likely) to have " (I. i. 295).

"Nor is not, *sure* " (surely) (I. ii. 98).

"Whipped for speaking *true* " (I. iv. 192).

- "I should be *false* persuaded" (I. iv. 245).
- "Inform her *full*" (I. iv. 348).
- "It pleased the king his master, very *late* (lately).  
To strike at me" (II. ii. 121).
- "*Easy* borrowed" (easily) (II. iv. 186).
- "What letters had you *late* (lately) from France" (III. vii. 43).
- "*Late* footed in the kingdom" (III. vii. 47).
- "*Horrible* steep" (IV. vi. 3).
- "Show *scarce* so gross as beetles" (IV. vi. 14).
- "He's *scarce* awake" (IV. vii. 51).
- "What *safe* and nicely I might well delay" (V. iii. 145).
- "Their precious stones *new* lost" (V. iii. 191).

(b) Used interchangeably as **Nouns**.

- "All *cruels* else subscribed" (III. vii. 67) = acts of cruelty.

(c) Used interchangeably as **Verbs**.

- "That *worthied* him" (II. ii. 117) = ennobled.
- "I'll *able* them" (IV. vi. 150) = make them able.
- "To make him *even* o'er the time" (IV. vii. 80) = smooth over
- "Not *bolds* the King" (V. i. 25) = makes the king bold.

2. **Adverbs.**

(a) Used interchangeably as **Nouns**.

- "Thou lovest *here*, a better *where* to find" (I. i. 256).
- "From the extremest upward of thy head" (V. iii. 137).

3. **Nouns.**

(a) Used interchangeably as **Adjectives**.

- "My *sometime* daughter" (I. i. 114).
- "*Halcyon* beaks" (II. ii. 82).
- "*Bedlam* beggars" (II. iii. 14).
- "*Coward* cries" (II. iv. 42).
- "*Pelican* daughters" (III. iv. 77).
- "'Tis *wonder*, that any life and wits" (IV. vii. 41).
- "And yet it is *danger* (dangerous)" (IV. vii. 79).
- "His *enemy* king" (V. iii. 221).

(b) Used interchangeably as **Adverbs**.

- "This knave came *somewhat* saucily into the world" (I. i. 13).

(c) Used interchangeably as **Verbs**.

- "And with champains *rich'd*" (I. i. 58) = made rich.
- "*Stranger'd* with our oath" (I. i. 199) = outlawed.
- "That *monsters* it" (I. i. 215) = makes it monstrous.
- "His discernings are *lethargied*" (I. iv. 240) = made lethargic.
- "A little to *disquantity* your train" (I. iv. 261) = to lessen in number.
- "Make thy words *faith'd*" (II. i. 71) = worthy of belief.
- "*Stocking* his messenger" (II. ii. 128) = putting him in the stocks.
- "*Blanket* my loins" (II. iii. 10) = put a blanket round.
- "A power already *footed*" (III. iii. 14).
- "*Bench* by his side" (III. vi. 39) = to sit on the bench.
- "He *childed* as I *father'd*" (III. vi. 116).
- "*Late* footed in the kingdom" (III. vi. 47).



- "This rest might yet have *balmed* thy sinews" (III. vi. 104).  
 "That *slaves* your ordinance" (IV. i. 70).  
 "His *nighted* life" (IV. v. 13).  
 "To *hovel* thee with swine" (IV. vii. 39) = to live in a hovel  
 "If that her breath will *mist* or stain the stone" (V. iii. 263) = to dim.

#### 4. Verbs.

##### (a) Used interchangeably as Nouns.

- "With every gale and *vary* of their masters" (II. ii. 83) = change of mood.  
 "Of this *remove*" (II. iv. 4) = removal.

##### (b) Intransitive used interchangeably with Transitive.

- "Thou *swearest* thy gods in vain" (I. i. 155).  
 "*Forbear* his presence" (I. ii. 164).  
 "O sir, *fly* this place" (II. i. 22).  
 "*Smile* you my speeches" (II. ii. 86).  
 "Would *fail* her obligation" (II. iv. 138).  
 "*Squints* the eye" (III. iv. 116).  
 "If thou wilt *weep* my fortunes" (IV. vi. 158).  
 "*List* a brief tale" (v. iii. 182).

##### (c) Transitive used interchangeably with Intransitive.

- "We first *address* towards you" (I. i. 185).  
 "That with the mischief of your person it would scarcely *allay*" (I. ii. 168).  
 "Nature *disclaims* in you" (II. ii. 57).  
 "To *wage* against the enmity o' the air" (II. iv. 208).  
 "Oppos'd against the act" (IV. ii. 74).

#### 5. Abstract words used in a concrete sense.

- "Conferring them on younger *strengths*" (I. i. 34) = persons of strength.  
 "Or he that makes his *generation* messes" (I. i. 111) = offspring.  
 "And led  
 By some *discretion*" (II. iv. 146-7) = discreet person.  
 "Which are to France the spies and *speculations*" (III. i. 24) = spies.  
 "You houseless *poverty*" (III. iv. 26) = poor person.  
 "Take physic, *pomp*,  
 Expose thyself to feel what wretches feel" (III. iv. 334) = persons of high position.  
 "Bring in the *evidence*" (III. vi. 36) = the witnesses.

## II. Brevity and Emphasis.

The desire for brevity will explain many omissions. Notable examples are—

### 1. (a) Omission of the Relative.

- "A prediction (*which*) I read this other day" (I. ii. 141).  
 "The effects (*which*) he writ of" (I. ii. 144).  
 "There's a great abatement of kindness (*which*) appears" (I. iv. 63).  
 "Truth's a dog (*that*) must to kennel" (I. iv. 120).  
 "Will take the thing (*which*) she begs" (I. iv. 260).

- "Or whether gasted by the noise (*which*) I made" (II. i. 55).  
 "Here's a night (*that*) pities neither wise men nor fools"  
 (III. ii. 12).  
 "To ponder  
 "On things (*which*) would hurt me more" (III. iv. 24-5).  
 "Who is't (*who*) can say" (IV. i. 26).  
 "'Twas he (*who*) inform'd against him" (IV. ii. 92).  
 "To thank thee for the love (*which*) thou showd'st the king"  
 (IV. ii. 95).  
 "That thing (*which*) you speak of" (IV. vi. 77).  
 "To make him even o'er the time (*which*) he has lost" (IV. vii. 80).  
 "If fortune brag of two (*whom*) she loved and hated" (V. iii. 280).  
 (b) Omission of the Antecedent.  
 "(*He*) Who alone suffers, suffers most i' the mind" (IV. vi. 107).

## 2. Omission of the subject.

- "Return those duties back as (*they*) are right fit" (I. i. 91).  
 "Therefore (*I*) beseech you" (I. i. 205).  
 "(*I*) Pray you, away" (I. ii. 181).  
 "Having more man than wit about me, (*I*) drew" (II. iv. 41).  
 "(*He*) Bids the wind blow the earth into the sea (III. i. 5).

## 3. Omission of the Verb of Motion.

- "And away he shall (*go*) again" (I. i. 24).  
 "(*Go*) Hence, and avoid my sight" (I. i. 118).  
 "(*Get*) Out of my sight" (I. i. 151).  
 "Our father will (*go*) hence to-night" (I. i. 280).  
 "Pray you (*go*) away" (I. ii. 181).  
 "Let him (*go*) to my sister" (I. iii. 15).  
 "Truth's a dog must (*go*) to kennel" (I. iv. 120).  
 "(*Go*) After your master" (I. iv. 327).  
 "Will (*go*) I know not whither" (II. iv. 296).  
 "I'll (*go*) this (*way*)" (III. i. 54).  
 "Let's in all" = Let us all go in" (III. iv. 174).  
 "(*Go*) Back, Edmund, to my brother" (IV. ii. 15).  
 "I met him (*going*) back again" (IV. ii. 94).

## Emphasis is denoted—

1. In the double negative. The use of the double negative is not an error on Shakespeare's part; it was the common use in Early English to denote emphatic negation.

- "Nor is *not*, sure" (I. ii. 96).  
 "Nor I *neither*" (I. v. 27).  
 "Nor no poor knight" (III. ii. 81).  
 "Nor no money in your purse" (IV. vi. 134).  
 "Nor I know *not*" (IV. vii. 67).  
 "Nor, no man else" (V. iii. 291).

## 2. In double comparatives and superlatives.

- "More richer than my tongue" (I. i. 72).  
 "More worthier way" (I. i. 206).  
 "Most best, most dearest" (I. i. 211).

*in  
Ang. Lit.*



- " *More corrupter ends* " (II. ii. 97).  
 " *Much more worse* " (II. ii. 144).  
 " *Most poorest shape* " (II. iii. 7).  
 " *More headier will* " (II. iv. 103).  
 " *The lesser is scarce felt* " (III. iv. 9).  
 " *My worser spirit* " (IV. vi. 200).

3. **In the repetition of the subject or object.**

" That thing you speak of,  
 I took it for a man " (IV. vi. 86-7).

III. We may note also—

1. **The use of the Nominative Absolute.**

The absolute case in Greek is the Genitive; in Latin, the Ablative; in Anglo Saxon, the Dative. Shakespeare in the transition period drops the inflection but retains the idiom. The use of the Dative Absolute in Early English explains the frequent use of the Nominative Absolute by Elizabethan writers.

- " *Thy safety being the motive* " (I. i. 151).  
 " *Our potency made good* " (I. i. 167).  
 " *Sons at perfect age and fathers declining* " (I. ii. 72).  
 " *Here stood he in the dark, his sharp sword out* " (II. i. 39).  
 " *Return to her, and fifty men dismiss'd* " (II. iv. 206).  
 " *All cruels else subscribed* " (III. vii. 67).  
 " *Gloucester's eyes being out* " (IV. v. 9).  
 " *Her husband being alive* " (V. i. 62).  
 " *The battle done and they within our power* " (V. i. 67).  
 " *Their precious stones new lost* " (V. iii. 191).

2. **The use of "His" with a neuter noun where we now use "Its."**

The neuter possessive form "its" is of later date than Shakespeare's time, when it was just beginning to be used. The A.S. possessive form both in the masculine and neuter gender was "his."

" And constrains the garb  
 Quite from *his* nature " (II. ii. 101-102).

3. **The frequent non-agreement of the verb with the subject, e.g.**

(a) **A plural verb with a singular nominative.**

" Smooth every passion  
 That in the natures of their lords *rebel* " (II. ii. 79).  
 The verb agrees with "natures" by attraction to the nearer noun.

" There comes a *power*  
 Into this scattered kingdom; who already  
 Wise in our negligence, *have* secret feet  
 In some of our best ports " (III. i. 29-32).  
*Power* is first taken as the whole army, and in the second place as the individual soldiers " *who have secret feet.* "

" All the *power* of his wits *have* given way " (III. vi. 4).  
 The verb is attracted to agree with "wits," the nearer noun.

(b) A singular verb with a plural nominative

"Here's France and Burgundy" (I. i. 183).

When the subject is yet future the speaker may well begin with the singular verb, and then find himself mention more than one subject, in which case the verb should have been in the plural.

c.f. "It is both *he* and *she*" (II. iv. 12).

*Here's three* on's are sophisticated" (III. iv. 105).

"There is *means*, madam" (IV. iv. 11).

"This *policy and reverence* of age makes the world better" (I. ii. 43).

The idea is singular = the custom of reverencing.

"Whose *virtue and obedience* doth this instant" (II. i. 113).

The idea is singular = dutiful obedience.

"That *guard*, and most unusual *vigilance*,  
Does not attend my taking" (II. iii. 4-5).

The idea is singular = vigilant guard.

"Our *flesh and blood*, my lord, is grown so vile" (III. iv. 144).

"*Flesh and blood*" = our whole nature.

"Both *fire and food* is ready" (III. iv. 152).

"*Fire and food*" = means of entertainment.

"Which very *manners* urges" (V. iii. 235).

Abbott regards this as a "third person plural in -s," but agrees that the noun "manners" may be taken as singular in thought

4. The use of Compound words.

Elizabethan writers freely coined Compound Words in order to express their meaning, and in doing so did not follow rules which would be now observed. Examples of Compound Words are—

Action-taking (II. ii. 18).  
Bare-gnawn (V. iii. 123).  
Belly-pinched (III. i. 13).  
Canker-bit (V. iii. 123).  
Child-changed (IV. vii. 17).  
Cub-drawn (III. i. 72).  
Cuckoo-flowers (IV. iv. 4).  
Dread-bolted (IV. vii. 33).  
Ear-kissing (II. i. 9).  
Easy-borrowed (II. iv. 184).  
Empty-hearted (I. i.).  
Fire-new (V. iii. 133).  
Fore-vouched (I. i. 215).  
Furrow-weeds (IV. iv. 3).  
Glass-gazing (II. ii. 18).  
Head-lugged (IV. ii. 42).  
Hell-hated (V. iii. 148).  
High-engendered (III. ii. 23).  
High-judging (II. iv. 227).  
Lily-livered (II. ii. 18).

Long-ingrafted (I. i. 292).  
Milk-livered (IV. ii. 50).  
Nether-stocks (II. iv. 10).  
New-adopted (I. i. 198).  
Oak-cleaving (III. ii. 5).  
One-trunk-inheriting (II. ii. 19).  
Out-wall (III. i. 45).  
Over-lusty (II. iv. 9).  
Self-covered (IV. ii. 62).  
Shrill-gorged (IV. vi. 58).  
Simple-answered (III. vii. 45).  
Still-soliciting (I. i. 226).  
Thought-executing (III. ii. 4).  
Three-suited (II. ii. 17).  
Toad-spotted (V. iii. 139).  
To-and-fro-conflicting (III. i. 11).  
Vaunt-couriers (III. ii. 5).  
Wide-skirted (I. i. 59).  
Worsted-socking (II. ii. 17).



## 5. Words of unusual form or meaning.

- Abuse** = deceive (IV. i. 23).  
**Addition** = title (I. i. 130).  
**Affected** = felt affection for (I. i. 1).  
**Anatomize** = dissect (III. vi. 78).  
**Arch** = chief (II. i. 60).  
**Attasked** = taken to task (I. iv. 354).  
**Blank** = mark (I. i. 153).  
**Boot** = advantage (IV. vi. 209).  
**Challenge** = lay claim to (I. i. 47).  
**Character** = handwriting (I. ii. 61).  
**Clotpoll** = blockhead (I. iv. 49).  
**Conceit** = imagined (IV. vi. 42).  
**Convey** = manage (I. ii. 105).  
**Curiosity** = careful scrutiny; scrupulousness (I. ii. 4).  
**Deboshed** = debauched (I. iv. 254).  
**Defuse** = disguise (I. iv. 2).  
**Deny** = refuse (II. iv. 86).  
**Disnatured** = unnatural (I. iv. 295).  
**Disposition** = mood, humour (I. iv. 237).  
**Effect** = manifestation of power (I. i. 125).  
**Enormous** = abnormal (II. ii. 174).  
**Entertain** = take into service (III. vi. 81).  
**Fast** = firm, fixed (I. i. 32).  
**Favour** = countenance (III. vii. 41).  
**Fond** = foolish (I. ii. 46).  
**Gallow** = terrify (III. ii. 39).  
**Germens** = germ, seed (III. ii. 8).  
**Holp** = helped (III. vii. 64).  
**Ingenious** = conscious (IV. vi. 262).  
**Ingrateful** = ungrateful (III. ii. 9).  
**Intelligent** = bringing information (III. vii. 12).  
**Interess'd** = interested (I. i. 75).  
**Intrinsc** = intrinsic (II. ii. 79).
- Under this head we may note certain Participle forms.
- Begot** = begotten (I. i. 90).  
**Childed** = was provided with children (III. vi. 116).  
**Compact** = compacted (I. ii. 7).  
**Derogate** = derogated (I. iv. 292).  
**Distract** = distracted (IV. vi. 263).  
**Fathered** = was provided with a father (III. vi. 116).  
**Felicitate** = felicitated (I. i. 69).  
**Fell** = fallen (IV. vi. 54).
- Justicer** = a justice (III. vi. 22). (also IV. ii. 79).  
**Knave** = boy, servant (I. iv. 45).  
**Meiny** = retinue (II. iv. 34).  
**Notion** = intellect (I. iv. 240).  
**Opposeless** = irresistible (IV. vi. 38).  
**Opposite** = opponent (V. iii. 43).  
**Owe** = own (I. iv. 129).  
**Pack** = confederacy (V. iii. 18).  
**Packing** = plotting (III. i. 26).  
**Pelting** = paltry (II. iii. 18).  
**Pight** = resolved (II. i. 66).  
**Plight** = plighted (I. i. 95).  
**Portable** = supportable (III. vi. 114).  
**Practice** = plot (I. ii. 187).  
**Presently** = immediately (I. ii. 105).  
**Prevent** = anticipate (III. iv. 158).  
**Professed** = making professions (I. i. 266).  
**Queasy** = Squeamish (II. i. 19).  
**Question** = discussion (V. iii. 34).  
**Questrists** = searchers (III. vii. 17).  
**Renee** = deny (II. ii. 82).  
**Reverb** = reverberate (I. i. 148).  
**Round** = plain, straightforward (I. iv. 56).  
**Shealed** = shelled (I. iv. 210).  
**Simular** = false, counterfeit (III. ii. 49).  
**Sith** = since (I. i. 175).  
**Snuff** = quarrel (III. i. 26).  
**Subscribe** = surrender (I. ii. 19).  
**Subscription** = obedience (III. ii. 18).  
**Superflux** = surplus (III. iv. 35).  
**Taking** = infecting (II. iv. 162).  
**Tax** = censure (III. ii. 16).  
**Treachers** = traitors (I. ii. 131).  
**Unconstant** = inconstant (I. i. 295).  
**Unprized** = not valued (I. i. 255).  
**Validity** = value (I. i. 83).
- Forbid** = forbidden (III. iii. 23, V. i. 47).  
**Fraught** = freighted (I. iv. 232).  
**Mistook** = mistaken (II. iv. 11).  
**Nighted** = benighted (IV. v. 13).  
**Pight** = pledged (II. i. 66).  
**Unspoke** = unspoken (I. i. 231).  
**Wrote, Writ** = written (I. ii. 88, II. i. 123).



## GRAMMAR.

- Strengths (I. i. 34). An unusual plural. The meaning is "strong persons."
- As my sister (I. i. 63). As—relative pronoun.
- Prize me (I. i. 64). Me is reflexive = myself.
- That I profess (I. i. 66). That = because. Lat. "*quum*."
- Answer my life (I. i. 145). Answer,—subjunctive used optatively.
- Thou swear'st thy gods (I. i. 155). Swear'st. We must take "swear" as transitive = *conjure*, or, supply the preposition "*by*."
- Fare thee well (I. i. 175). Thee is nominative, subject of "fare," not a reflexive pronoun. (See IV. vi. 41), and "Haste thee" (V. iii. 252). "Thee, thus used, follows imperatives which, being themselves emphatic, require an unemphatic pronoun. The Elizabethans reduced *thou* to *thee*. We have gone further, and rejected it altogether." (ABBOTT).
- Your love (I. i. 204). Your,—objective genitive, = the love I have towards you.
- If for I want (I. i. 219) = If (*it is*) for (*i.e. because*) I want.
- What I well intend (I. i. 221). What,—relative neuter. The antecedent is "it" (I. 222). When "what" is thus used, it precedes the antecedent.
- As I am glad (I. i. 227). As,—relative pronoun = that.
- Since that respects of fortune (I. i. 243). Since,—conjunction: That, conjunctive affix.
- The jewels of our father (I. i. 263). Jewels,—vocative. Cordelia is referring to her sisters, whom she addresses as "jewels."
- I know you what you are (I. i. 264). You is a redundant object.
- Prescribe not us our duties (I. i. 271). Us,—indirect object, Lat. dative case.
- Such dispositions as he bears (I. i. 300). As,—relative pronoun.
- To detain or give (I. ii. 38). Gerundial infinitives.
- The contents are to blame (I. ii. 39). Gerundial infinitive.
- It was not brought me (I. ii. 58). Me,—indirect object.
- Sons at perfect age (I. ii. 72). The present participle is implied = sons (*being*) at perfect age.
- Where (I. ii. 84). Where = whereas, an adversative conjunction.
- Wind me into him (I. ii. 101). Me,—ethic dative.
- The wisdom of nature (I. ii. 109). Wisdom of nature,—attributive genitive = natural wisdom.
- It shall lose thee nothing (I. ii. 121). Thee,—indirect object. L. dative case.
- I promise you (I. ii. 145). You,—indirect object. The direct object is "*the effects . . . succeed unhappily*."
- Hath done me wrong (I. ii. 169). Me,—indirect object.
- For chiding of his fool (I. iii. 2). Chiding—verbal noun. Objective governed by "for."
- Who wouldst thou serve (I. iv. 25). Who = *whom*, objective. The inflection of "*who*" is frequently neglected. (See IV. iii. 8).
- Nor so old, to dote (I. iv. 40). So = so old (*as*) to dote. In such correlative constructions as *so . . . as, so . . . that*, one of the two is frequently omitted. (See II. iv. 274-275).



Affection as you were wont (I. iv. 63). *As*,—relative pronoun.

You were best (I. iv. 104). Originally an impersonal construction. *You*, being dative = it were better for you. The construction can be seen if we use the first person. "Me were best," i.e. "To me it were best." The substitution of the nominative case arose from two errors (1) in not taking "*me*" as dative, (2) in forgetting that the construction was impersonal. (See III. iv. 101).

Did the third a blessing (I. iv. 111). *Third*,—indirect object.

To have found (I. iv. 216). The complete present infinitive, expressing that something *ought* to *have* been done but was not.

Do you that offence (I. iv. 222). *You*,—indirect object.

It had *it* head bit off by *it* young (I. iv. 229). *It* is an early provincial form of the old genitive *its*. "*His*" originally was the genitive of "*It*" as well as "*He*" (see p. 142). (So IV. ii. 32).

We were left darkling (I. iv. 228). *Darkling*,—an adverb, formed from the substantive "*dark*." *Ling* is an old dative case ending, cf. *headlong*.

May besort your age (I. iv. 264). *Besort*. The prefix *be* converts the noun *sort* into a verb. So *Beweep* (I. iv. 315), *Bemadding* (III. i. 38). *Bemonster* (IV. ii. 63).

Thou showest thee in a child (I. iv. 264). *Thee*,—reflexive = thyself.

Brow of youth (I. iv. 296). *Of youth*,—attributive genitive = youthful brow.

Her mother's pains (I. iv. 298). *Mother's*,—attributive genitive = maternal pains.

News (II. i. 8). Here plural as indicated by the context "the whispered ones."

Mumbling of (II. i. 40). Verbal noun (see I. iii. 2), i.e. a mumbling of.

But that I told him (II. i. 47). *That*,—conjunctive affix (see I. i. 249).

Make thy words faith'd (II. i. 71). *Faith'd*,—participle derived from the noun "*faith*" = believed.

Be fear'd of doing harm (II. i. 112). *Of* = as regards, i.e. He shall never more be dreaded as regards his power of doing harm. This sense of the word "*of*," helps us to parse "*fear'd*" correctly.

Natures of such deep trust (II. i. 116). *Of such deep trust*,—attributive genitive = such deep trustful natures.

Atwain (II. ii. 78). Adverb formed from substantive "*'twain*" = on twain.

These kind of knaves (II. ii. 105). *These*,—plural, attracted to agree in number with the general idea of the whole phrase. Abbott takes it as a case of confusion of proximity, "*These*" being attracted to agree with "*knaves*."

Attend my taking (II. iii. 5). *My*,—attribute genitive = the arrest of me.

Resolve me (II. iv. 24). *Me*,—indirect object. The sentence "*which way*, etc.," is the direct object.

Coming from us (II. iv. 26). *Coming*,—a use of the participle to express a condition. We should now insert "*if*."

How chance the king, etc. (II. iv. 61). *Chance* may almost be taken as adverb, but should be parsed as a verb = *How chances that* for which.

*How chance* was a common construction.

She have restrained (II. iv. 141). Subjunctive = if so be that she have.

Vouchsafe me raiment (II. iv. 154). *Me*,—indirect object.



- And fifty men dismiss'd (II. iv. 206). And gives emphasis, fifty men dismissed, nominative absolute.
- My man's cheeks (II. iv. 277). Man's,—attributive genitive = manly cheeks.
- Revenues (II. iv. 278). An unusual plural (see I. i. 34). (So III. vii. 7.)
- A gentleman of blood and breeding (III. i. 40). Attributive genitive = highly born gentleman.
- To effect (III. i. 52). To,—preposition. Effect,—substantive = As regards their effect.
- Ory those dreadful summoners grace (III. ii. 54). Summoners,—indirect object.
- Repose you there (III. ii. 68). You—reflexive = yourself.
- Demanding (III. ii. 60). An instance of a participle without a noun. It refers to "me" in the following line.
- Warm thee (III. iv. 47). Thee—reflexive = thyself. So "keep thee warm" (III. iv. 173).
- A cold (III. iv. 58) = In cold, *i.e.* in a chill. (So III. iv. 172, IV. i. 53, and a-work III. v. 8, a-height IV. vi. 58).
- Thou were better (III. iv. 101). (See I. iv. 104).
- I must repent to be just (III. v. 10). To be just,—gerundial infinitive = at being just.
- It will stuff his suspicion (III. v. 22). His,—objective genitive = the suspicion under which he lies.
- Filths (IV. ii. 39). An unusual plural. (See I. i. 34).
- Who (IV. iii. 15). The antecedent "Passion" is personified.
- Who (IV. iii. 18). The antecedents "Patience and sorrow" are personified.
- Methinks (IV. vi. 3 and 7) = It seems to me. Me is dative case, and thinks is an impersonal verb from A.S. *thencan*, to seem. [A S. *thencan* is the root of "to think"]
- Unnumbered (IV. vi. 21) = innumerable. "The Passive Participle was often used to signify, not that which *was* and *is*, but that which *was* and therefore *can be hereafter*. In other words—*ed* is used for *able*." (ABBOTT).
- Why do I trifle . . . is done to cure it (IV. vi. 33-4). A confusion of two constructions. The sense is "*My trifling is done to cure*." Consequently we take the sentence "Why do I trifle, etc.," as the subject of "is done."
- Fare thee well (IV. vi. 41). See (I. i. 175 and V. iii. 252).
- Who make them honours (IV. vi. 73). Them—reflexive = themselves.
- Get thee glass eyes (IV. vi. 152). Thee—reflexive = thyself.
- Though that the queen (IV. vi. 197). That, conjunctive affix.
- Known and feeling sorrows (IV. vi. 204). Feeling, *active* in form, but *passive* in meaning = known and realized sorrows.
- To boot and boot (IV. vi. 209). To = as. Boot = advantage, profit. To boot, etc. = as an addition.
- Their papers (IV. vi. 244). The object of the verb "To rip" understood.
- Is o'er paid (IV. vii. 4). Read "Is (to be) o'er paid."
- Thy medicine (IV. vii. 27). Thy,—objective genitive = the medicine that is to cure you.
- To hovel thee (IV. vii. 39). Thee,—reflexive = thyself



- The battle done, etc. (V. i. 67). Confusion of two constructions. Omit "and," and take "the battle done" as nominative absolute.
- That (V. iii. 3). The antecedent is "their" (l. 2). Their, originally the genitive plural, may stand as the antecedent of a relative.
- Whose (V. iii. 49). The antecedent is "king" (l. 47). Whose = and his
- What (V. iii. 98) = whoever. (So V. iii. 120).
- Your name, your quality (V. iii. 121). Supply "I ask," making "name" and "quality," objective cases. "Why you answer, etc.," in the same line is a "noun sentence," object of ("I ask").
- Which (V. iii. 149). The indirect object of "shall give" (l. 150). "Them" in that line is redundant.
- Hearing of this (V. iii. 205). Hearing—verbal noun.
- Threw him on my father (V. iii. 214). Him,—reflexive = himself.
- And after slew herself (V. iii. 242). After, preposition as adverb = afterwards.
- A hanging thee (V. iii. 276). Hanging,—verbal noun = a hanging (of) thee.

## PLAY ON WORDS.

- Course.** "He'll shape his old *course* in a country new" (I. i. 182).  
Course = (1) *career*, (2) *corse* or *corpse*.
- Waterish.** "Not all the dukes of *waterish* Burgundy" (I. i. 253).  
Waterish = (1) *a well watered country*, (2) *of an unmanly disposition*.
- Want.** "And well are worth the *want* that you have *wanted*" (I. i. 274).  
Want = (1) *lack, need of*, (2) *desire, wish*.
- Profess.** "What dost thou *profess*?" (I. iv. 11).  
"I do *profess* to be no less than I seem" (I. iv. 13).  
Profess = (1) *to follow a profession*, (2) *to assert*.
- Kindly.** "Thy other daughter will use thee *kindly*" (I. v. 14-15).  
Kindly = (1) *affectionately*, (2) *unnaturally*.
- Eyed.** "Threading *dark-eyed* night" (II. i. 120).  
Eyed = (1) *the eye*, (2) *the eye of a needle*.
- Cruel.** "He wears *cruel* garters" (II. iv. 6).  
Cruel = (1) *unkind*, (2) *crewel, worsted*.
- Nether-stocks.** "When a man's over lusty at legs, then he wears wooden *nether-stocks*" (II. iv. 9-10).  
Nether-stocks = (1) *stockings*, (2) *the lower part of the stocks*.
- Dolours.** "But, for all this, thou shalt have as many *dolours* for thy daughters, as thou canst tell in a year" (II. iv. 51-2).  
Dolours = (1) *griefs*, (2) *dollars*.
- Fetch.** "Mere *fetches*  
The images of revolt and flying off!  
*Fetch* me a better answer" (II. iv. 87-89).  
Fetch = (1) *a pretext*, (2) *carry, bring*.
- Case.** "What with the *case* of eyes" (IV. vi. 128).  
"Your eyes are in a heavy *case*" (IV. vi. 131).  
Case = (1) *socket*, (2) *event, misfortune*.



## CLASSICAL AND OTHER ALLUSIONS.

- Phœbus.** (1) "*The sacred radiance of the sun*" (I. i. 103).  
 (2) "*Whose influence like the wreath of radiant fire  
 On flickering Phœbus' front*" (II. ii. 111-112).

Phœbus was the name under which the Greeks worshipped Apollo as the sun god.

- Hecate.** "*The mysteries of Hecate and the night*" (I. i. 104).  
 Hecate (always pronounced by Shakespeare as a word to two syllables. In Greek it is a word of three syllables).

A goddess said to have three bodies or three heads, and so worshipped as a threefold divinity, viz. as *Luna* in heaven, *Diana* on earth, and *Proserpina* in the lower world.

She was the goddess of witchcraft and all baneful influences, and was supposed to send at night phantoms and demons from the lower world. Shakespeare represents her as the dispenser of poisons.

- Scythian.** "*The barbarous Scythian,  
 Or he that makes his generation messes  
 To gorge his appetite*" (I. i. 110-112).

Scythia is a district described by Herodotus as comprising that part of Europe which lies between the river Don and the Carpathian Mountains. Herodotus tells us that the Scythians ate the aged and the infirm.

Scythian is used by Shakespeare as a type of barbarism.

- Æsop.** "*Thou borest thine ass on thy back over the dirt*" (I. iv. 169).  
 The Fables which are known as "*Æsop's Fables*" were compiled by Babrios, a Greek, who lived about the time of Alexander the Great. The fable referred to in the play is that of "*The old man and his ass.*"

- Seven stars.** "*The reason why the seven stars are no more than seven is a pretty reason*" (I. v. 35-7).

The seven stars are the constellation of the Pleiades = the sailing stars (Gk. *pleo*, to sail) because navigation was considered safe at the return of the Pleiades.

- Lipsbury.** "*If I had thee in Lipsbury pinfold I would make thee care for me*" (II. ii. 8).

Pinfold is an old word for *pound*, an enclosure where stray animals are shut up, and not released till a fine had been paid by the owner.

On Lipsbury there are various conjectures:—

- (1) *Jennens* conjectures "*Ledbury.*"
- (2) *Farmer* suggests that it was "*a cant phrase, with some corruption, taken from a place where the fines were arbitrary.*"
- (3) *Collier* = conjectures "*Finsbury.*"
- (4) *Nares* suggests "*that it might mean the teeth, as being the pinfold within the lips.*"
- (5) *Capell* suggests that it was some place well known to the audience as being connected with boxing.

- Sarum.** "*Goose, if I had you on Sarum plain*" (II. ii. 87).

Sarum is an old contraction for Salisbury. Salisbury Plain is the largest piece of flat surface in England.



**Camelot.** "*I'd drive you cackling home to Camelot*" (II. ii. 88).

The following suggestions have been made:—

- (1) Cadbury, in Somersetshire, near which "there are many large moors, upon which great numbers of geese are bred" (HANMER).
- (2) Camelford in Cornwall.
- (3) Camelot in the legends of King Arthur, where he kept his court, said to be the same as Cadbury. Dyce sees a double allusion "to Camelot as famous for its geese, and to those Knights who were vanquished by the Knights of the Round Table being sent to Camelot to yield themselves as vassals to King Arthur."

**Ajax.**

"*None of these rogues and cowards  
But Ajax is their fool*" (II. ii. 129-130).

Ajax was one of the Grecian heroes, who took part in the siege of Troy. He was famous for his strength, and deeds of prowess. He is the type of the "slow-witted hero," and was outwitted by Ulysses in the contest for the armour of Achilles, after the death of that hero. In his disappointment he went mad, and slaughtered the Grecian cattle and sheep, which he imagined to be his enemies.

The allusion may mean:—

- (1) These rogues and cowards can always make a fool of Ajax. *i.e.* the rogues and cowards are Oswald and the servants who are unable to meet Kent (Ajax) in fair fight, but can misrepresent him to Cornwall, and so make a fool of him.
- (2) But "*Is their fool*," probably means "*is a fool to them*," an allusion to the boasting of Ajax after the slaughter of the sheep, *i.e.* in the matter of boasting of imaginary deeds of prowess, there is not one of their rogues and cowards to whom Ajax is not a fool.

**Fortune.** "*Fortune, good night, smile once more; turn thy wheel!*" (II. ii. 178).

This is an allusion to the wheel of fortune.

Fortune is represented under different attributes:—

- (1) *With a rudder*, as guiding the affairs of the world.
- (2) *With a wheel*, as denoting the turns which mark the variations in the fortunes of men and nations.
- (3) *With a ball*, as representing the varying unsteadiness of fortune.
- (4) *As blind*, as representing the blind chance displayed in the bestowal of her favours.

**Turleygood.** "*Poor Turleygood, poor Tom*" (II. iii. 20).

Probably a corruption of *Turlupin*, a name applied to a set of fanatics abounding on the continent in the fourteenth century.

"Their manners and appearance exhibited the strongest indications of lunacy and distraction. The common people called them Turlupins. Their subsequent appellation of the fraternity of poor men might have been the cause why the wandering rogues called Bedlam beggars, one of whom Edgar personates, assumed or obtained the title of *Turlupins* or *Turleygoods*" (DOUCE).



**Prometheus.**

*"O Regan, she hath tied*

*Sharp-toothed unkindness, like a vulture here"* (II. iv. 132-3).

"Tied." The use of this word leads to the conclusion that there is an allusion here to the fate of Prometheus.

Prometheus made men of clay and stole fire from heaven to animate them. For this he was sentenced by Jove to be chained to a rock on Mount Caucasus, where an eagle preyed on his liver daily. His liver grew afresh as fast as it was consumed. Thus Prometheus was sentenced to continual torture of the most excruciating nature.

**Jove or Jupiter.**

*"I do not bid the thunder-bearer shoot,  
Nor tell tales of thee to high-judging Jove"*  
(II. iv. 225-6).

Jupiter, or Jove, the king of the gods residing in Olympus.

Thunder-bearer. Jupiter was supposed to use thunder as the instrument of his wrath.

High-judging. A reference to Jove sitting on high in Olympus, deciding the course of events, and judging the misdeeds of men.

**Juno.** *"By Juno, I swear, ay"* (II. iv. 21).

Juno was wife of Jupiter, and queen of the gods.

**Albion.** *"Then shall the realm of Albion*

*Come to great confusion"* (III. ii. 84-5).

Albion is the island of Great Britain, so named from its ancient inhabitants, the *Albiones*. Aristotle mentions the islands of Albion and Ierne four hundred years before the invasion of Britain by Julius Cæsar, so the common notion that the name was given by Cæsar in allusion to the "White Cliffs" (Lat. *Albus* = white) has no foundation.

**Merlin.** *"This prophecy shall Merlin make; for I live before his time"*  
(III. ii. 88).

Merlin. The famous prophet, wizard and magician of the Druidical period. He is mentioned in the Legends of King Arthur, and some of his feats of magic are sung in Spenser's *Fairie Queene*.

The point of the allusion is that, as King Lear is supposed to have been a contemporary of King Joash of Judah (see Appendix p. 182), the fool is correct in placing Merlin as living in a latter age.

**Pelican.** *"Judicious punishment! 'Twas this flesh begot  
Those pelican daughters"* (III. iv. 76-77).

The allusion is to the notion that the young pelicans suck their mother's blood. The notion is said to have arisen from the following habit:—"They have a large bag attached to their under bill. When the parent bird is about to feed its brood, it macerates small fish in this bag or pouch, then pressing the bag against its breast, transfers the macerated food to the mouths of the young pelicans."

Lear follows the fable, and describes his daughters as destroying him in the same fashion as the young pelican feeding on its mother's blood.



**Saint Withold.** "Saint Withold footed thrice the wold  
He met the nightmare and her nine fold" (III.  
iv. 119-120).

Saint Withold is probably Saint Vitalis, who was invoked as a protector against nightmare.

**Theban.** "I'll take a word with this same learned Theban" (III. iv. 156).

The allusion is to Thebes, a city of Bœotia, the birthplace of Teresias the ancient Grecian soothsayer, and also of Pindar. Lear styles Edgar "learned Theban" because Thebes was the first place in Europe to which the use of letters was introduced (see Athenian).

**Athenian.** "Come, good Athenian" (II. iv. 179).

An allusion to Athens, famous for its schools of philosophy. Lear regards Edgar as a most learned person, styling him—

"good Athenian" (II. iv. 179).

"noble philosopher" (II. iv. 171).

"learned Theban" (II. iv. 156) (see Theban).

**Child Rowland.** "Child Rowland to the dark tower came" (II. iv. 181).

Child = Knight, a common title in old ballads. *c.f.* Byron's "*Childe Harold*." Child is a title of honour like the *Infante*, and *Infanta* of Spain. The title was generally applied to noble youths candidates for Knighthood.

Rowland is Orlando, the great hero in the romances connected with Charlemagne.

"*Fie, foh, fum, etc.*," we are naturally reminded of the well-known lines in "Jack the Giant Killer."

**Nero.** "Nero is an angler in the lake of darkness" (III. vi. 6).

Nero was the fifth emperor of Rome, and was notorious for cruelty and brutality. He is said to have fiddled whilst Rome was burning.

The allusion is to the Gargantua of Rabelais published in England before A.D. 1575. Rabelais says that Nero was a fiddler in Hell, and Trajan an angler. So some editors suggest to read "*Trajan*," in place of "Nero."

**Persian.** "You will say they are of Persian attire" (III. vi. 83).

Lear is addressing Edgar who is attired in a blanket. A satire is probably intended on the dress of the suite of the Persian Ambassador in London.

"A Persian embassy had been sent to England early in James I. reign, and a tombstone still remains in the churchyard of St. Botolph's, Bishopsgate Street, erected to the memory of the secretary of the embassy. The joke on the outlandish dress arises probably from the presence of these Persians in London." (MOBERLY).

**Bedlam.** (1) "With a sigh like Tom O'Bedlam" (I. ii. 137).

(2) "Bedlam beggars" (II. iii. 14).

(3) "Poor Tom, thy horn is dry" (III. vi. 77).

(4) "Get the Bedlam

To lead him where he would" (III. vii. 105-106).



**Bedlam** is a corruption of Bethlehem, an asylum for lunatics in Bishopsgate, London. It was formerly a priory dedicated to St. Mary of Bethlehem, hence the name. It was removed to Lambeth in 1815. The term "Bedlam" is now vulgarly applied to any lunatic asylum, and the inmates were often termed Bedlams.

" 'Sons o'Bedlam,' or 'Poor Toms' or 'Bedlams,' or 'Bedlam beggars,' or 'Abraham-men,' were sturdy beggars, who, in the days of Shakespeare, were to be found in many parts of England." (DYCE).

Owing to the overcrowded state of the asylum many of the patients, if harmless, were discharged though uncured. The vagabond class made this their opportunity, and counterfeited madness to enlist the sympathy of the charitable.

Their methods are thus described in the play :—

*" Bedlam beggars, who, with roaring voices,  
Strike in their numb'd and mortified bare arms  
Pins, wooden pricks, nails, sprigs of rosemary;  
And with this horrible object, from low farms,  
Poor pelting villages, sheep-cotes and mills,  
Sometime with lunatic bans, sometime with prayers,  
Enforce their charity "* (II. iii. 14-20).

They carried with them a horn, which they sounded when approaching a dwelling to ask for charity, and which they also used for holding what was given to them. Edgar refers to this practice when he remarks, "*Poor Tom, thy horn is dry,*" meaning that he cannot any longer counterfeit to be a lunatic.

**Epicurism.** "*Epicurism and lust*" (I. iv. 256).

The allusion is to Epicurus, a philosopher at Athens, who taught that happiness and enjoyment is the highest good. After his death the followers of the sect which he founded corrupted his doctrine into "Good living is the object we should all seek." *Epicurism* thus became synonymous with "sensual living."

**Sea-monster.** "*Ingratitude! thou marble hearted fiend,  
More hideous when thou show'st thee in a child  
Than the sea-monster*" (I. iv. 272-4).

**Sea-monster** has been variously supposed to be

- (1) The *hippopotamus*, as typical of ingratitude.
- (2) The *whale*.
- (3) The *sea-monster* slain by Hercules.

Most probably the latter. The story runs that Laomedon, King of Troy, obtained the assistance of Neptune in building the walls of Troy. When the task was completed Laomedon refused to pay according to agreement. Neptune then sent a sea-monster to ravage the land, demanding in atonement the sacrifice of Hesione, the daughter of Laomedon.

Hercules came to Troy in the labour of seeking the horses of Zeus. Laomedon promised to give him these horses if he slew the monster. Hercules killed the monster, and released Hesione, who was chained



to a rock, as the intended prey of the monster. Laomedon declined to hand over the horses, whereupon Hercules attacked Troy and killed the King.

Laomedon in this story commits two acts of ingratitude, first towards Neptune and then towards Hercules.

## THE FIENDS.

**Flibbertigibbet.** "*This is the foul fiend Flibbertigibbet*" (III. iv. 114). described thus—

(1) "*He begins at curfew, and walks till the first cock ; he gives the web and the pin, squints the eye and makes the hare-lip ; mildews the white wheat, and hurts the poor creature of earth*" (III. iv. 114-8).

(2) "*Flibbertigibbet of mopping and mowing ; who since possesses chamber-maids and waiting women*" (IV. i. 63-4).

Flibbertigibbet is one of the fiends mentioned in Harsnet.

"Frattereto, Fliberdegibet, Hoberdedance, Tocabatto, were four devils of the round, or morice, whom Sara in her fits tuned together in measure and sweet cadence" (HARSNET).

**Frateretto.** "*Erateretto calls me ; and tells me Nero is an angler in the lake of darkness*" (III. vi. 6-7).

Mentioned in Harsnet (see Flibbertigibbet).

**Hobbedance.** "*Hopdance cries in Tom's belly for white herring*" (III. vi. 31-2).

"Hobbididence, prince of dumbness" (IV. i. 61).

Mentioned in Harsnet (see Flibbertigibbet).

**Mahu.** "*The prince of darkness is a gentleman, Modo he's called and Mahu*" (III. iv. 143-4).

"Mahu (prince) of stealing" (IV. i. 62).

"Captain Mahu, Sara's devil" (HARSNET).

**Modo.** "*The prince of darkness is a gentleman.*

*Modo he's called and Mahu*" (III. iv. 143-4).

"Modo (prince) of Morder" (IV. i. 62).

"Captain Modo, maynies devil" (HARSNET).

**Obidicut.** "*(Prince) of lust, as Obidicut*" (IV. i. 61).

**Pur.** "*Pur ! the cat is grey*" (III. vi. 47).

Purre is one of the devils mentioned by Harsnet, though in the passage it may mean only the imitation of the noise made by a cat.

**Smolkin.** "*Peace, Smulkin ; peace, thou fiend !*" (III. iv. 139).

All these names Mahu, Modo, Obidicut, Purre and Smolkin are found in Harsnet.

## QUOTATIONS FROM OTHER PLAYS OF SHAKESPEARE ILLUSTRATIVE OF THE WORDS USED IN AN UNUSUAL SENSE.

(*The Editor would acknowledge his obligation to the Clarendon Press Edition.*)

- Affected** = to be disposed towards (I. i. 1).  
*"No child but Hero; she's his only heir,  
 Dost thou affect her Claudio"* (Much Ado, I. i. 298).
- Account** = reckoning, estimation (I. i. 13).  
*"To stand high in your account"* (M. of V., III. ii. 157).
- Fast** = firm, steadfast (I. i. 32).  
*"And will continue fast to your affection"* (Cymb., I. vi. 138).
- Constant** = firm, settled (I. i. 37).  
*"For I am constant as the northern star"* (J. C., III. i. 60).
- Shadowy** = shady (I. i. 58). **Shadow** = shade (V. ii. 1).  
*"This shadowy desert, unfrequented woods"*  
 (Two Gent., V. iv. 2).
- Validity** = worth, value (I. i. 75).  
*"This ring  
 Whose high respect and rich validity"*  
 (All's Well, V. iii. 192).
- Plight** = pledge of faith or troth (I. i. 95).  
*"Shall plight your honourable faiths to me"* (Lucrece, 1690).
- Generation** = offspring (I. i. 111).  
*"A generation of still-breeding thoughts"* (Rich. II., V. v. 8).
- Additions** = titles (I. i. 130).  
*"With swinish phrase soil our addition"* (Ham., I. iv. 20).
- Blank** = the white mark in the centre of a butt. A mark (I. i. 154).  
*"As level as the cannon to his blank"* (Ham., IV. i. 42).
- Swear** = to put to an oath, to adjure (I. i. 156).  
*"Swear priests and cowards"* (J. C., II. i. 129).
- Disease** = vexation, trouble, discomfort (I. i. 169).  
*"In that case I'll tell thee my disease"* (1 Hen. VI., III. i. 56).
- Like** = please (I. i. 195).  
*"This likes me well"* (Ham., V. ii. 276).
- Owe** = to have, to possess (I. i. 197).  
*"No sound that the earth owes"* (Tempest, I. ii. 107).
- Argument**, the theme, the subject (I. i. 210).  
*"The rarest argument of wonder"* (All's Well, II. iii. 7).
- Monsters** = to make monstrous (I. i. 215).  
*"To hear my nothings monster'd"* (Cor., II. ii. 81).
- Glib** = smooth (I. i. 219).  
*"Glib and slippery creatures"* (Tim., I. i. 53).
- Regard** = consideration, respect (I. i. 234).  
*"On such regards of safety and allowance"* (Ham., II. ii. 79).
- Fortune's alms** = as an alms of fortune; a gift falling to one through chance (I. i. 273).  
*"And shut myself up in some other course  
 To Fortune's alms"* (Oth., III. iv. 122).



**Grossly**, palpably, evidently (I. i. 287).

*"Working so grossly in a natural cause"*

(*Hen. V.*, II. ii. 107)

**Condition** = temper, character, habit (I. i. 293).

*"The condition of a saint, and the complexion of a devil"*

(*M. of V.*, I. ii. 143).

**Subscribe** = to yield, to surrender (I. ii. 19).

*"I will subscribe, and say I wrong'd the duke"*

(2 *Hen. VI.*, III. i. 38).

**Exhibition** = allowance, pension (I. ii. 20).

*"Like exhibition shalt thou have of me"*

(*Two Gent.*, I. iii. 69).

**O'erlook** = to peruse (I. ii. 35).

*"Horatio, when thou shalt have overlooked this"*

(*Ham.*, IV. vi. 12).

**Fond** = foolish (I. ii. 46).

*"I'll wipe away all trivial fond records"*

(*Ham.*, I. v. 61).

**Suffer** = permit (I. ii. 48).

*"Which, being suffered, rivers cannot quench"*

(3 *Hen. VI.*, IV. viii. 8).

**Closet** = any room for privacy (I. ii. 60).

*"The taper burneth in your closet, sir"*

(*J. C.*, II. i. 35).

**Character** = handwriting (I. ii. 61).

*"Know you the hand. 'Tis Hamlet's character"*

(*Ham.*, IV. vii. 53).

**Unstate** = to deprive or divest of state or dignity (I. ii. 103).

*"Cæsar will unstate his happiness"*

(*A. and C.*, III. xiii. 30).

**Convey** = to manage with secrecy, to contrive (I. ii. 105).

*"You may convey your pleasures in a specious plenty"*

(*Macb.*, IV. iii. 71).

**Sequent** = consequent upon (I. ii. 111).

*"Immediate sentence then, and sequent death"*

(*M. for M.*, V. i. 378).

**Practice** = plot, stratagem (I. ii. 187).

*"I overheard him and his practices"*

(*As You Like It*, II. iii. 26).

**At odds** = at variance (I. iii. 6).

*"And pity 'tis you lived at odds so long"* (*R. and J.*, I. iv. 7).

**Fellow** = companion, comrade (I. iii. 14).

*"My fellow ministers"*

(*Temp.*, III. iii. 65).

**Manage** = to handle, to wield (I. iii. 18).

*"Yea, distaff women manage rusty bills"*

*Against thy seal"*

(*Rich II.*, III. ii. 118).

**Converse** = to associate, to hold intercourse (I. iv. 15).

*"I have, since I was three years old, conversed with a"*

*magician"*

(*As You Like It*, V. ii. 66).

**A Clotpoll** = blockhead (I. iv. 50).

*"I will see you hanged like clotpolls"* (*T. and C.*, II. i. 128).

**Round** = plain, fair, direct (I. iv. 57).

*"I will a round unvarnished tale deliver"*

(*Oth.*, I. iii. 90)

**Remember** = remind (I. iv. 70).

"Let me remember thee what thou hast promised"  
(Temp., I. ii. 248).

**Very** = actual, real (I. iv. 73).

"Against his very friend" (Two Gent., III. ii. 41).

**Living** = property, possession, estate (I. iv. 116).

"Where my land and living lies" (Winter's Tale, IV. iii. 104).

**Rank** = gross, noisome (I. iv. 214).

"My offence is rank, it smells to heaven" (Ham., III. iii. 36).

**Darkling** = in the dark (I. iv. 228).

"O, wilt thou darkling leave me" (M. N. D., II. ii. 86).

**Disposition** = humour, mood, caprice (I. iv. 233).

"Now I will be your Rosalind in a more coming-on disposition"  
(As You Like It, IV. i. 113).

**Deboshed** = debauched, i.e. debased, base (I. iv. 254).

"Thou deboshed fish" (Temp., III. ii. 29).

**Fret** = to corrode, to eat or wear away (I. iv. 297).

"Till they have fretted us a pair of graves"  
(Rich. II., III. iii. 167).

**Beweep** = to weep over (I. iv. 314).

"Clarence, whom I indeed have laid in darkness,  
I do beweep to many simple gulls" (Rich. III., I. iii. 328).

**Toward** = near at hand (II. i. 11).

"There's sure another flood toward" (As You Like It, V. iv. 35).

**Advise** (refe.) = to consider (II. i. 29).

"Advise you what you say" (Two Gent., IV. ii. 102).

**Potential** = powerful (II. i. 77).

"A voice potential" (Oth., I. ii. 13).

**Tend** = attend, wait on (II. i. 96).

"Three months this youth hath tended on me"  
(Two Gent., V. 102).

**Consort** = company, fellowship (II. i. 98).

"Wilt thou be of our consort" (Two Gent., IV. i. 64).

**Bewray** = to discover, disclose (II. i. 108).

"Our raiment  
And state of bodies would bewray what life  
We have led since our exile" (Cor., V. iii. 95).

**Poise** = weight, importance (II. i. 121).

"Equal poise of sin and charity" (M. for M., II. iv. 68).

**Lily-livered** = cowardly (II. ii. 17).

"Thou lily-livered boy" (Macb., V. iii. 15).

**Carbonado** = to cut or hack like a carbonado, or meat cut across to be broiled (II. ii. 40).

"It is your carbonadoed face" (All's Well, IV. v. 107).

**Flesh** = to feed with flesh for the first time, to initiate (II. ii. 48).

"Full bravely hast thou fleshed thy maiden sword"  
(1 Hen. IV., I. i. 149).

**Reneg** = deny (II. ii. 82).

"His captain's heart . . . reneges all temper"  
(A. and C., I. i. 8).



- Duck** = to bow (II. ii. 107).  
     *" Ducking with French nods "* (Rich. III., I. iii. 49).
- Aspect** = position and influence of a planet (II. ii. 110).  
     *" Malevolent to you in all aspects "* (T. and C., I. iii. 92).
- Check** = to rebuke, to chide (II. ii. 147).  
     *" Checked like a bondman "* (J. C., IV. iii. 97).
- Pelting** = paltry (II. iii. 18).  
     *" A tenement or pelting farm "* (Rich. II., II. i. 60).
- Resolve me** = to satisfy, to inform (II. iii. 24).  
     *" To be resolved if Brutus so unkindly knocked "*  
     (J. C., III. ii. 183).
- Modest** = exactly suited to the occasion (II. iv. 25. IV. vii. 5).  
     *" Decked in modest complement "* (Hen. V., II. ii. 184).
- Commend** = to commit, to deliver (II. iv. 28).  
     *" Commend a secret to your ear "* (Hen. VIII., V. i. 17).
- Straight** = straightway, immediately (II. iv. 34).  
     *" Make her grave straight "* (Ham., V. i. 4).
- Coward** = cowardly (II. iv. 42).  
     *" His coward lips "* (J. C., I. ii. 122).
- Pack** = to go off in a hurry (II. iv. 78).  
     *" The most courageous fiend bids me pack "* (M. of V., II. ii. 11).
- Deny** = to refuse (II. iv. 86).  
     *" If you deny to dance "* (L. L. L., V. ii. 228).
- Fetch** = a shift, a stratagem (II. iv. 87).  
     *" It is a fetch of cost "* (Ham., II. i. 38).
- Takes** = infectious (II. iv. 108).  
     *" He blasts the tree and takes the cattle "*  
     (Merry Wives, IV. iv. 32).
- Approve** = to prove, to justify (II. iv. 182).  
     *" Approve it with a test "* (M. of V., III. ii. 79).
- Embossed** = protuberant, swollen (II. iv. 223).  
     *" All the embossed sores and headed evils "*  
     (As You Like It, II. vii. 67).
- Dear** = important (III. i. 19).  
     *" Full of charge and dear import "* (R. and J., V. ii. 19).
- Snuff** = offence taking, resentment, quarrel (III. i. 26).  
     *" It is already in snuff "* (M. N. D., v. 254).
- Packing** = plotting (III. i. 26).  
     *" Here's packing "* (Taming of the Shrew, V. i. 121).
- Plain** = to complain (III. i. 39).  
     *" After our sentence plaining comes too late "*  
     (Rich. II., I. iii. 175).
- Tax** = to censure, to reproach (III. ii. 16).  
     *" Traduced and taxed of other nations "* (Ham., I. iv. 18).
- Wake** = the state of being awake (III. ii. 34).  
     *" Making such difference 'twixt wake and sleeping "*  
     (1 Hen. IV., III. i. 129).
- Simular** = counterfeited, false (III. ii. 49).  
     *" I returned with simular proof enough "* (Cymb., V. v. 200).

- Seeming** = appearance, show, exterior (III. ii. 51).  
*"More than a mortal seeming"* (Cymb., I. vi. 171).
- Continent** = that which contains something, a cover (III. ii. 53).  
*"Not tomb enough and continent to hide the slain"* (Ham., IV. iv. 64).
- Aroint** = stand off, begone (III. iv. 123).  
*"Aroint thee, witch"* (Macb., I. iii. 6).
- Fear** = to affright, to terrify (III. v. 3).  
*"This aspect hath feared the valiant"* (M. of V., II. i. 9).
- Justicer** = administrator of justice, judge (III. vi. 22).  
*"Some upright justicer"* (Cymb., V. v. 214).
- The evidence** = the witnesses (III. vi. 36).  
*"Where are the evidence that do accuse me"* (Rich. III., I. iv. 188).
- Yoke-fellow** = companion (III. vi. 88).  
*"Yoke-fellows in arms"* (Hen. V., II. iii. 56).
- Entertain** = to take or keep in service (II. vi. 81).  
*"All that served Brutus, I will entertain them"* (J. C., V. v. 60).
- Portable** = sufferable, endurable (III. vi. 114).  
*"All these are portable with other graces weighed"* (Macb., IV. iii. 89).
- Repeal** = to restore to honour or place (III. vi. 119).  
*"That she repeals him"* (Oth., II. iii. 363).
- Bound** = ready, prepared (III. vii. 11).  
*"I am bound to hear"* (Ham., I. v. 6).
- Quit** = to requite, to repay, to revenge (III. vii. 89).  
*"To quit their grief, tell thou the lamentable tale of me"* (Rich. II., V. i. 43).
- Abuse** = to deceive (IV. i. 23).  
*"The prince and Claudio have been mightily abused"* (Much Ado, V. ii. 100).
- Sliver** = to break or tear off a branch (vi. ii. 34).  
*"Slips of yew slivered in the moon's eclipse"* (Macb., IV. i. 28).
- Moral** = moralizing (IV. ii. 58).  
*"When I did hear the motley fool thus moral on the time"* (As You Like It, II. vii. 29).
- Remorse** = compassion, pity (IV. ii. 73).  
*"Thou'lt show thy mercy and remorse"* (M. of V., IV. i. 20).
- Century** = a company of a hundred men (IV. iv. 6).  
*"Despatch those centuries to our aid"* (Cor., I. vii. 3).
- Important** = urgent, pressing, importunate (IV. iv. 26).  
*"If the prince be too important"* (Much Ado, II. i. 74).
- Descry** = to espy, to reconnoitre (IV. v. 13).  
*"Who hath descried the number of the foe"* (Rich. III., V. iii. 9).



- Conceit** = conception, imagination (IV. vi. 42).  
*"A true conceit of god-like amity"* (M. of V., III. iv. 2).
- Free** = not affected with any disease or distress, sound (IV. vi. 80).  
*"Whether thou art tainted or free"* (M. for M., I. ii. 44).
- Case** = the sockets of the eyes (IV. vi. 128).  
*"To tear the cases of their eyes"* (Winter's Tale, V. ii. 14).
- Matter** = good sense (IV. vi. 156).  
*"Then he's full of matter"* (As You Like It, I. i. 68).
- Vulgar** = of general circulation, public (IV. vi. 192).  
*"A vulgar comment will be made of it"*  
 (Comedy of Errors, III. i. 100).
- Costard** = ludicrous expression for the head (IV. vi. 224).  
*"Take him over the costard with the hilts of thy sword"*  
 (Rich. III., I. iv. 159).
- Ingenious** = conscious, intelligent (IV. vi. 262).  
*"A poor decayed, ingenious, foolish, rascally knave"*  
 (All's Well, V. ii. 25).
- Suited** = clothed, dressed (IV. vii. 6).  
*"That I did suit me all points like a man"*  
 (As You Like It, I. iii. 118).
- Memory** = that which calls to remembrance, memorial (IV. vii. 8).  
*"O you memory of old Sir Rowland"*  
 (As You Like It, II. iii. 3).
- Doubt** = to suspect, to fear (V. i. 6).  
*"I doubt some foul play"* (Ham., I. ii. 256).
- Doubtful** = suspicious, filled with apprehension (V. i. 12).  
*"Doubtful thoughts and rash embraced despair"*  
 (M. of V., III. ii. 109).
- Particular** = individual, private (V. i. 30).  
*"Thine own particular wrongs"* (Cor., IV. v. 92).
- Discovery** = the act of spying, reconnoitring (V. i. 53).  
*"Make discovery err in report of us"* (Macb., V. iv. 6).
- Question** = discussion, disquisition (V. iii. 34).  
*"The difference that holds this present question in the court"*  
 (M. of V., IV. i. 172).
- Carry** = to manage, to contrive (V. iii. 37).  
*"He'll carry it so to make the sceptre his"*  
 (Hen. VIII., I. ii. 134).
- Opposites** = adversary, opponent (V. iii. 43).  
*"Between the pass and fell incensed points  
 Of mighty opposites"* (Ham., V. ii. 62).
- Maugre** = in spite of (V. iii. 132).  
*"Maugre all thy pride"* (Twelfth Night, III. i. 163).
- Estate** = condition, situation (V. iii. 210).  
*"I will forget the condition of my estate, to rejoice in yours"*  
 (As You Like It, I. ii. 17).
- Fordo** = to undo, to destroy (V. iii. 256).  
*"Fordo its own life"* (Ham., V. i. 244).

## THE LANGUAGE OF THE PLAY ILLUSTRATED FROM SCRIPTURE.

**Generation** = offspring.

"Or he that makes his *generation*  
messes to gorge his appetite"  
(I. i. 111).

**Mess** = a dish of food.

"Or he that makes his *generation*  
*messes* to gorge his appetite"  
(I. i. 111).

**Present** = immediate.

"What, in the least, will you  
require in *present* dower with  
her" (I. i. 187).

**Presently** = immediately.

"I will seek him, sir, *presently*"  
(I. ii. 105).

**Plague** = worry or vexation.

"Wherefore should I stand in  
the *plague* of custom" (I. ii. 3).

**Suffer** = allow.

"Who sways, not as it hath power,  
but as it is *suffered*" (I. ii. 49).

**Jot** = the smallest quantity (It was  
the smallest letter in the  
Hebrew alphabet) (I. iv. 8).

Let me not stay a *jot* for dinner.

**Converse** = to associate.

"To converse with him that is  
wise, and says little" (I. iv. 16).

**Other** = others.

"But *other* of your insolent re-  
tinue" (I. iv. 212).

**Advise** = consider, reflect.

"*Advise* yourself. (II. i. 29).

**Quit** = acquit; do your best.

"Draw; seem to defend yourself;  
now *quit* you well" (II. i. 32).

**Bewray** = to disclose, discover.

"He did *bewray* his practice"  
(II. i. 108).

**Comfortable** = comforting.

"That by thy *comfortable* beams  
I may" (II. ii. 169).

"O *generation* of vipers"  
(St. Matt. iii. 7).

"And he took and sent *messes* unto  
them from before him; but Ben-  
jamin's *mess* was five times as  
much as any of theirs"  
(Gen. xliii. 34).

"He shall *presently* give me more  
than twelve legions of angels."  
(St. Matt. xxvi. 53).

"And, I truly, am set in the *plague*."  
(Ps. xxxviii. 17. Prayer Book  
Version).

"They besought him that he would  
*suffer* them to enter into them"  
(St. Luke viii. 32).

"One *jot* or one tittle shall in no  
wise pass from the law"  
(St. Matt. v. 18).

"Who afterwards devoutly and  
charitably *converse* together"  
(Acts ii. heading).

"Wise men also die and leave their  
riches for *other*" (Ps. xlix. 10,  
Prayer Book).

"Now, therefore, *advise* thyself  
what word I shall bring again to  
him that sent me"  
(I. Chron. xxi. 12).

"Be strong, and *quit* yourselves  
like men" (I. Samuel iv. 9).

"Thy speech *bewrayeth* thee"  
(St. Matt. xxvi. 73).

"Speak ye *comfortably* (words of  
comfort) to Jerusalem" (Is. xl. 2).



**Fetches** = pretexts, devices.

"Mere *fetches*; The images of revolt and flying off" (II. iv. 87-8).

**Knapped** = to snap, to crack.

"She *knapped* 'em o' the cox-combs with a stick" (II. iv. 122).

**Allow** = to approve of.

"If your sweet way *allow* obedience" (II. iv. 189).

**Demand** = to ask, enquire.

"Which even but now, *demanding* after you" (III. ii. 60) (see also V. iii. 63).

**Prevent** = to anticipate, forestall.

"How to *prevent* the fiend, and to kill vermin" (III. iv. 158).

**Virtue** = power, efficacy, healing power.

"All you unpublish'd *virtues* of the earth" (IV. iv. 16).

**Fain** = glad, gladly.

"And wast thou *fain*, poor father, to hovel thee with swine and rogues forlorn" (IV. vii. 38-9).

**Thoroughly** = thoroughly.

"My point and period will be *thoroughly* wrought" (IV. vii. 97).

**Estate** = condition.

"Who having seen me in my worst *estate*" (V. iii. 210).

"To *fetch about* (devise) this form of speech" (2 Sam. xiv. 20).

"He *knappeth* the spear in sunder" (Ps. xlv. 9).

"Ye *allow* the deeds of your fathers" (St. Luke xi. 48).

"David *demand*ed of him how Joab did" (2 Sam. xi. 7).

"And when he was come into the house, Jesus *prevent*ed him, saying" (St. Matt. xvii. 25).

"Knowing in himself that *virtue* had gone out of him" (St. Mark v. 30).

"He would *fain* have filled his belly with the husks that the swine did eat" (St. Luke xv. 16).

"He will *thoroughly* purge his floor" (St. Matt. III. 12).

"For he hath regarded the low *estate* of his handmaiden" (St. Luke i. 48).

## READINGS.

The Editor would acknowledge his obligation to the Clarendon Press Edition.

### Folios.

- I. i. 5. "Qualities."
- I. i. 32. <sup>1</sup>"fast intent."
- I. i. 33. "from our age."
- I. i. 34. "conferring."
- I. i. 39. "The princes."
- I. i. 47. "Where nature doth with merit challenge."
- I. i. 56. <sup>2</sup>"Speak."
- I. i. 58. "Shadowy."

### Quartos.

- "Equalities."
- "first intent."
- "of our state."
- "confirming."
- "The two great princes."
- "Where merit most doth challenge it."
- "do."
- "Shady" (and omit "and with champains rich'd, and plenteous rivers.")

<sup>1</sup> The folio expresses the wilful obstinacy of Lear.

<sup>2</sup> Most editors adopt "do" as more in accord with the words that follow, viz. "Love and be silent."



I. i. 68.	"I am made of the self metal as my sister."	"I am made of the self-same metal as my sister is."
I. i. 68.	"professes."	"possesses."
I. i. 72.	"More ponderous."	"more richer."
I. i. 76.	"Conferr'd."	"confirmed."
I. i. 77.	<sup>3</sup> "Although our last and least, to whose young love."	"although the last not least in our dear love" (and omit "The vines of France, and milk of Burgundy strive to be interess'd.")
I. i. 104.	1st. "Miseries"; 2nd. "mysteries."	"mistresse."
I. i. 143.	"Reverse thy state."	"Reverse thy doom."
I. i. 155.	"Miscreant."	"Recreant."
I. i. 159.	"Gift."	"Doom."
I. i. 168-170.	"Five(168)" "Sixth"(170).	"Four" (168) "Fifth" (170).
I. i. 169.	"Disasters."	"Diseases."
I. i. 176.	"freedom."	"friendship."
I. i. 177.	"Shelter."	"protection."
I. i. 199.	"Dowered."	"cowered" (misprint probably).
I. i. 211.	<sup>8</sup> "The best, the dearest."	"most best, most dearest."
I. i. 222.	<sup>9</sup> "murther."	"murder."
I. i. 223.	"unchaste."	"uncleane."
I. i. 234.	"regards."	"respects."
I. i. 243.	"Respect and fortune."	"respects of fortune."
I. i. 274.	"And well are worth the want that you have wanted."	"and well are worth the worth that you have wanted."
I. i. 275.	<sup>10</sup> "plighted."	"pleated."
I. i. 276.	<sup>11</sup> "Who covers faults, at last with shame derides."	"Who covers faults at last shame them derides."

<sup>3</sup> Adopting the suggestion of Malone, most editors read, "Although the last, not least; to whose young love, etc."

<sup>4</sup> "Reverse thy doom" is the reading generally adopted. It is more in harmony with the situation. Kent did not endeavour to dissuade Lear from abdication, but he immediately intervened when the King pronounced sentence on Cordelia.

<sup>5</sup> "It is possible that Shakespeare may have used the word *miscreant* with some sense of its original meaning of misbeliever, after Kent's contemptuous reference to the gods" (WRIGHT).

<sup>6</sup> "Doom," as most editors read, following the reading of l. 149. In passing sentence on Cordelia, Lear was also pronouncing a doom upon himself.

<sup>7</sup> "Diseases, in old language, meant the slighter inconveniences, troubles and distresses of the world. The provision that Kent could make in five days might in some measure guard him against the diseases of the world, but could not shield him from its disasters" (MALONE). Lear gives Kent "time to settle his affairs and make provisions for his exiled state."

<sup>8</sup> Many editors prefer the folio reading; others adopt the quarto, having regard to Shakespeare's frequent use of double comparatives and superlatives.

<sup>9</sup> Many editors follow Collier, who suggested "not other" for "murther."

<sup>10</sup> Editors read variously "plighted" or "plaited."

<sup>11</sup> Editors follow the quartos, but read "cover" for "covers."



I. ii. 16.	<sup>12</sup> "Shall to' th' legitimate."	"Shall tooth' legitimate."
I. ii. 35.	"o'erlooking."	"o'er liking."
I. ii. 73.	"Declin'd."	"declining."
I. ii. 78.	<sup>13</sup> "I'll apprehend him."	"I apprehend him."
I. ii. 109-114.	Found in the folios.	omitted in the quartos.
I. ii. 145.	"writes."	"writ."
I. ii. 168-174.	Found in the folios.	omitted in the quartos.
I. iii. 15.	"Distaste."	"Dislike."
I. iii. 20-21.	omitted in the folios.	Found in the quartos.
I. iii. 25-26.	omitted in the folios.	Found in the quartos.
I. iv. 121.	<sup>14</sup> "The Lady Brach,"	"Ladie o' the brach."
I. iv. 174.	"grace."	"wit."
I. iv. 181.	"Mothers."	"mother."
I. iv. 233.	"Transport."	"transform."
I. iv. 316-7. <sup>15</sup>	"To temper clay. Ha? let it be so: I have another daughter."	"To temper clay. Ha? is it come to this." "Yet have I left a daughter."
I. iv. 335-347.	Found in the folios.	Omitted in the quartos.
II. i. 9.	"Ear-kissing."	"Ear-bussing."
II. i. 41.	"Stand."	"Stand's" and "stand his."
II. i. 63.	"Coward."	"Caitiff."
II. i. 69.	"Reposal."	"reposure."
II. i. 74.	"practice."	"pretence."
II. i. 78.	"O strange."	"strong."
II. i. 88.	"strangenesse."	"strange news."
II. i. 98.	"Yes, madam, he was of that consort."	"Yes, madam, he was."
II. i. 101.	"th' expense and waste."	"the waste and spoil."
II. i. 120.	"threading."	"threatning."
II. i. 121.	"prize."	"1st prize," 2nd "prize."
II. ii. 1.	"dawning."	"even."
II. ii. 61.	"yeares."	"hours."
II. ii. 78.	"the holy cords."	"those cords."
II. ii. 79.	"t' intrench."	"to intrench."
II. ii. 123.	"compact."	"conjunct."
II. ii. 143.	"colour."	"nature."
II. ii. 147-148. <sup>16</sup>	Omitted in the folios.	"basest and temnest wretches."

<sup>12</sup>The reading generally adopted is, "Shall top the legitimate," and was suggested by Capell.

<sup>13</sup>Many (including the Cambridge editors) read, "Ay, apprehend him," taking "I" as being the common way of spelling "ay."

<sup>14</sup>The reading generally adopted is "Lady, the brach," following the suggestion of Malone.

<sup>15</sup>The reading generally adopted is:

"To temper clay. Yea, is it come to this?  
Let it be so: yet have I left a daughter."

This reading is made up from the quartos and folios.

<sup>16</sup>The reading "temnest" of the quartos was altered to "contamnedst" by Capell.

II. iv. 34.	"meiny."	"men."
II. iv. 94.	"Fiery? What quality."	"What fiery quality."
II. iv. 122.	"knapped."	"rapt."
II. iv. 170. <sup>17</sup>	"tender-hefted nature."	"tender-hefted nature."
II. iv. 299.	"high."	"bleak."
II. iv. 300.	"ruffle."	"russel."
III. i. 4. <sup>18</sup>	"elements."	"element."
III. i. 22-29.	Found in the folios.	Omitted in the quartos.
III. i. 18.	"the warrant of my note."	"the warrant of my arte."
III. i. 54.	"That way, I'll this."	"-I'll this way, you that."
III. ii. 7.	"strike."	"smite."
III. ii. 45. <sup>19</sup>	"pudder."	"powther" and "thundring."
III. ii. 49.	"thou simular of virtue."	"thou simular man of virtue."
III. ii. 79-96. <sup>20</sup>	Omitted in the folios.	Found in the quartos.
III. iv. 6.	"contentious."	"cruentious" and "tempestious."
III. iv. 10.	"roaring."	"raging" and "roaring."
	"storm."	"night."
III. iv. 26-7.	Found in the folios.	Omitted in the quartos.
III. iv. 119.	"Swithold."	"swithald."
III. iv. 134.	"Stockt, punished."	"Stock-punished."
III. iv. 13-15.	Found in the folios.	Omitted in the quartos.
III. vi. 17.	"hizzing."	"hissing."
III. vi. 18-56. <sup>21</sup>	Omitted in the folios.	Found in the quartos.
III. vi. 71. <sup>22</sup>	"hym."	"him."
III. vi. 101.	Lines 100 - 105 are omitted in the folios.	<sup>23</sup> "sinews."
III. vi. 105-118. <sup>24</sup>	Omitted in the folios.	Found in the quartos.
III. vii. 10.	"festinate."	"festuant."
III. vii. 34.	"I'm none."	"I am true."

<sup>17</sup> For notes on this passage see p. 122.

<sup>18</sup> "Element," the reading of the quartos would mean "the air" or "sky" alone.

<sup>19</sup> "Pother," the usual reading now adopted was suggested by Johnson.

<sup>20</sup> On this passage Mr. Hudson quotes Mr. Grant White, "This loving, faithful creature would not let his old master go off half-crazed into that storm, that he might stop and utter such pointless and uncalled-for imitation of Chaucer."

<sup>21</sup> This passage is the mock trial, and is omitted in the folios, the acting edition of the play, for reasons given on p. ix.

<sup>22</sup> "Lym," the modern reading was suggested by Hamner.

<sup>23</sup> The reading of the quartos is "sinews." Theobald suggested "senses." The Cambridge editors defend "sinews," arguing that "Lear had received a great physical or mental shock." Mr. Hudson contends "But surely senses" is right, and the same speaker has said, a little before, "All the power of his wits have given way to his impatience." And again "his wits are gone." Can there be any doubt that he means the same thing here? Moreover, Lear has no broken sinews; he is out of his senses, that is, his wits are broken. Besides sleep does not heal broken sinews; but it has great healing efficacy upon such "perturbations of the brain" as the poor King is racked with.

<sup>24</sup> On this passage the Cambridge editors remark, "Omitted in the folios, and very properly so. There is nothing in the lines of either Shakespeare's language or manner."



III. vii. 44.	"Simple answered."	"Simple answerer."
III. vii. 60.	"stick."	<sup>25</sup> "rash."
III. vii. 64.	"rain."	"rage."
IV. i. 6-9.	Found in the folios.	Omitted in the quartos.
IV. ii. 17.	"names."	"arms."
IV. ii. 27.	"My fool usurps my body."	(1) "My foot usurps my head." (2) "My foot usurps my body." (3) "My fool usurps my bed."
IV. ii. 31-50.	Omitted in the folios.	Found in the quartos.
IV. ii. 53-58.	Omitted in the folios.	Found in the quartos.
IV. iii.	Folios omit the whole scene.	The scene is found in the quartos.
IV. iii. 31.		"and clamour moistened her."
IV. iv. 3.	"Fenitar."	"fumiter."
IV. iv. 26.	"importun'd."	"important."
IV. v. 40.	"party."	"lady."
IV. vi. 49.	"gozemore."	"gosmore."
IV. vi. 83.	"crying."	"coining."
IV. vi. 143.	"great."	"small."
IV. vi. 147-152.	Found in the folios.	Omitted in the quartos.
IV. vi. 147. <sup>26</sup>	Place sinnes.	
IV. vi. 174.	"Let me have surgeons."	"Let me have a chirurgeon."
IV. vi. 203.	"tame to."	"lame by."
IV. vi. 253.	"O indistinguished space of woman's will."	"O undistinguished space of woman's wit."
IV. vi. 264.	"sever'd."	"fenced."
IV. vii. 16.	"jarring."	"hurrying."
IV. vii. 32.	"opposed."	"exposed."
IV. vii. 32-35.	Omitted in the folios.	Found in the quartos.
IV. vii. 79.	"killed."	"cur'd."
V. i. 52.	"here."	"hard."
V. ii. 1.	"tree."	"bush."
V. iii. 84.	"arrest."	"attaint."
V. iii. 97.	"medicine."	"poyson."
V. iii. 111.	"lists."	"in the hoast."
V. iii. 130. <sup>27</sup>	"It is my privilege, the privilege of mine honours."	"it is the privilege of my tongue."
V. iii. 186.	"that we with pain of death."	"that with the pain of death."

Three arguments are adduced against the inclusion of the passage, viz. (1) its omission from the folios, (2) the style, (3) the rhyme.

Four arguments are propounded for the inclusion of the passage, viz. (1) its inclusion in the quartos, (2) two Shakespearian expressions, i.e. "He childed as I father'd," and the words "portable" and "repeals," (3) that it is natural for Edgar to give some explanation of his reasons for not accompanying Lear to Dover, (4) that the rhyme marks the conclusion of the scene.

<sup>25</sup> "Rash"—to rip as a boar with his tusks (WRIGHT).

<sup>26</sup> The emendation of "plate" for "place" was made by Pope.

<sup>27</sup> The usual reading "it is the privilege of mine honours," made up from the folios and quartos, is due to Pope.



## GLOSSARY.

The Editor would acknowledge his indebtedness to "Skeat's Etymological Dictionary."

A.S. = Anglo-Saxon. D. = Danish. Dut. = Dutch. F. = French. Gk. = Greek. Ger. = German. I. = Irish. Ic. = Icelandic. It. = Italian. L. = Latin. M.E. = Middle English. O.H.G. = Old High German. M.H.G. = Middle High German. O. = Old. O.F. = Old French. Sw. = Swedish. W. = Welsh.

**Abatement** (L. *ab*, from *batere*, to beat) = a beating down, hence a reduction, a decrease. "She hath *abated* me of half my train."

**Abuse** (F. *abuser*, to use amiss, misuse; L. *ab*, from, away, *uti*, to use) = deceived. "The food of thy *abused* father's wrath."

**Adder** (A.S. *nædre*, a snake) = a nadder, now an adder, a viper. "An adder" resulted by mistake from "a nadder." Similarly we get "an apron" for "a napron." "Each jealous of each other, as the stung are of the *adder*."

**Admiration** (L. *admirari*, to wonder at) = wonder, astonishment. "This *admiration*, sir, is much o' the savour of your other pranks."

**Ado** (= at do, *at* being the sign of the infinitive mood, so that "ado" is a Northern idiom for "to do"). "Madam, with much *ado*, i.e. pains or trouble."

**Affect** (L. *affectare*, to apply oneself to) = to prefer. "Had more *affected* the Duke of Albany than Cornwall, i.e. had preferred."

**Afore** (A.S. *æt*, at; *foran*, in front) = before. "I shall be there *afore* you."

**Alack**. A corruption of *a! lak! alas! a shame* (M.E. *lak*, loss).—SKEAT.

**Alarum** (It. *all'arme*, to arms. L. *ad illa arma*, to those arms) = a call to arms. "My best *alarum'd* spirits," i.e. thoroughly aroused.

**Allot** (A hybrid, from L. *ad*, to; M.E. *lot*, A.S. *plot*, a share, a portion) = assign. "Five days we do *allot* thee."

**Allow** (O.F. *alouer*, L. *allaudare*, to praise) = approve of. "If your secret sway *allow* obedience."

**Allowance** (L. *allaudare*, to praise) = allowance. "By your *allowance*."

**Aloof** (Dut. *on loof*, from *loef*, wind, to windward) = away, at a safe distance, far from. "Regards that stand *aloof* from the entire point."

**Anatomize** (Gk. *ἀνα* (*ana*), up; *τέμνειν* (*temnein*), to cut) = to cut up, dissect. "Then let them *anatomize* Regan."

**Anon** (A.S. *on ān*, in one moment) = shortly, immediately. "Shall I hear from you *anon*?"

**Apothecary** (Gk. *ἀποθήκη*, *apothēkē*, a store-house, shop) = one who prepares and sells drugs, a druggist. "Give me an ounce of civet, good *apothecary*."

**Argument** (L. *argumentum*, proof, evidence, conclusion, subject) = subject. "The *argument* of your praise."

**Aroint thee!** Begone, avaunt. Etymology is unknown. "*Roint thee!*" or "*Rynt thee*," says NARES, means; in the Cheshire dialect, "stand off," and is a term used in the dairy when a cow presses too close to the maid who is milking her."



- Arraign** (O.F. *arraigner*, *aranier* ; Low L. *arrainare*, to address, call before a court) = summon to court for trial. "I will *arraign* them straight."
- Array** (Fr. *arrai*, preparation) = order, dress. "Set not thy sweet heart on proud *array*."
- Attaint** (Fr. *ateindre*, to convict ; L. *ad*, to *tangere*, to touch, *attingere*, to reach to) = conviction. "In thine *attaint*," i.e. impeachment.
- Aught** (A.S. *dwiht*, from *dn*, one ; *wiht*, a whit or thing) = a thing, anything. "If *ought* within that little seeming substance."
- Auricular** (L. *auricula*, lobe of the ear, double dimin. of *auris*, the ear) = told in the ear, secret. "By an *auricular* assurance."
- Avouch** (Fr. *avoucher* ; L. *advocare*, to call upon, to summon) = assert as true. "I dare *avouch* it, sir."
- Ballow** = a cudgel. Etymology doubtful, probably akin to M.E. *balke*, a beam, and *bole*, the stem of a tree. "Whether your costard or my *ballow* be the harder."
- Balm**, a modified spelling of balsam. (M.E. *baume* ; O.F. *bausme* ; L. *balsamum*, a fragrant resin, with healing properties) = comfort, solace. "Balm of your age."
- Bans** (M.E. *ban* ; A.S. *geban*, a proclamation) = curses. "Sometime with lunatic *bans*, sometime with prayers." "Contradict your *bans*," i.e. of marriage."
- Bandy** (Fr. *bander*, to toss backwards and forwards, as a ball in tennis) = exchange. "Do you *bandy* words with me?"
- Banner** (M.E. *banere* ; O.F. *baniere* ; Low L. *banderia*, a strip of cloth) = a standard. "To show their open *banner*."
- Benison** (O.F. *beneison* ; from L. *bene*, well ; *dicere*, to speak) = blessing. "Without our *benison*."
- Bestowed** (A.S. prefix *be* ; A.S. *stow*, a place) = placed or lodged. "Cannot be well *bestowed*."
- Bias** (F. *biais*, a slant, a slope ; from Low Lat. *bifacem*, one who squints or looks sideways ; L. *bi*, double ; *facies*, a face) = inclination to one side. "The King falls from *bias* of nature."  
Bias is a weight inserted in the side of a bowl which turns it from running in a straight line.
- Blank** (F. *blanc*, white) = a mark, the centre of the target, which was painted white. "The true *blank* of thine eye."
- Bootless** (A.S. *bōt*, *bōot*, profit, advantage ; and A.S. *lēas*, loose or free from) = useless. "Very *bootless*."
- Bound** (Ic. *būinn*, pa. p. of *būa*, to prepare) = prepared, ready. "We are *bound* to the like."
- Bourn**, other form of burn (M.E. *bourne* ; A.S. *burna*, a fountain, a stream) = a small stream. "Come o'er the *bourne*, Bessy."
- Bourn** (Fr. *borne*, a limit ; from O.F. *bodne* ; Low L. *bodina*, a limit, a boundary) = limit or boundary. "The dread summit of this chalky *bourne*."
- Brach** (F. *braque* ; I. *bracca*, a setting dog) = a hound that runs by scent ; always a female hound. "Lady, the *brach* may stand by the fire." "Hound or spaniel, *brach* or lym."
- Brazed** (F. *braser*, to solder ; Ic. *brasa*, to harden by fire ; "brass" is a derivative) = hardened. "Now I am *brazed* to it."



- Breath** (M.E. *breeth*, *breth*; A.S. *bræth*, steam, vapour) = speech. "'Tis like the *breath* of an unfree'd lawyer."
- Caitiff** (O.F. *caitif*; F. *chétif*; I. *cattivo*; from L. *captivus*, a captive, a poor, mean person) = a wretch, a villain. "Bringing the murderous *caitiff* to the stake."
- Carbonado** (Sp. *carbonado*, meat broiled over coals; from L. *carbo*, coal) = a piece of meat sliced up ready for grilling. "I'll so *carbonado* your shanks."
- Carp** (M.E. *carpen*, merely to talk, say; or Ic. *karpa*, to boast) = to find fault with. "Do hourly *carp* and quarrel."
- Case** (O.F. *casse*; from L. *capsa*, a box; from L. *capere*, to hold) = socket. "With the *case* of eyes."
- Casement** (short for encasement; from O.F. *encaissier*, to put into a case; with suffix *ment*; see *case* above) = a window opening on hinges. "I found it thrown in at the *casement* of my closet."
- Cataract** (Gk. *καταρράκτης* (*katarraktēs*), a rushing down) = a waterfall. "You *cataracts* and hurricanes, spout."
- Censured** (L. *censura*, an opinion from *censere*, to give an opinion). Censure now has come to mean blame = blamed. "I may be *censured*."
- Chafe** (O.F. *chauser*; F. *chauffer*; from L. *calefacere*, to make warm by rubbing) = rub together; fret, here rub against. "The murmuring surge, that on the unnumbered idle pebble *chafes*."
- Character** (Gk. *χαρακτήρ* (*charakter*), a sign or engraved mark, a letter used in writing, hence writing itself) = handwriting. "You know the *character* to be your brother's."
- Check** (O.F. *eschec*, a check at chess; from Pers. *sháh*, a king). Has many meanings, as stop, curb, rebuke, interruption; here chide. "His master will *check* him for it."
- Champion** (O.F. *champion*, *campion*; It. *campione*; Low L. *campio*, a gladiator; from *campus*, a field, a place of battle) = one who undertakes to fight in defence of a person or cause in single combat. "I can produce a *champion*."
- Choice** (O.F. *chois*; from F. *choisir*, to choose; F. *choix*) = excellent, select. "My train are men of *choice* and rarest parts."
- Choleric** (F. *cholerique*; L. *cholericus*; Gk. *κολέρικος*; from Gk. *χολή* (*chole*), the bile) = angry, passionate. "Infirm and *choleric* years."
- Closet** (O.F. *closet*, dimin. of *clos*, an enclosed space; L. *claudere*, to shut) = a private room. "I found it thrown in at the casement of my *closet*."
- Clotpoll** (M.E. *clot*, a ball of earth; from Dut. *kloot*, a ball or clod; and M.E. *poll*; from Old Dut. *polle*, head or pate) = a stupid fellow, a blockhead. "Call the *clotpoll* back."
- Clout** (A.S. *clut*; from W. *clwt*; Gael. *clud*, a piece of cloth, a rag, a patch) = the bull's eye of the butt at which archers shoot. "O, well flown, bird! i' the *clout*, i' the *clout*."
- Cock** (O.F. *coque*; I. *cocca*, a small boat; from L. *concha*, a shell) = a cock-boat, a small boat. "Diminished to her *cock*."



- Cockney** (M.E. *cokenay*, a foolish person; *lit.* cock's (yokeless) egg) = an affected person, a simpleton. "I am afraid this silly lubber the world will prove a *cockney*."
- Comfort** (M.E. *conforten*, later *comforten*; O.F. *conforter*; from L. *confortare*, to strengthen). In a legal sense as here = assisting. "If I find him *comforting* the king."
- Compeer** (M.E. *comper*; F. *com* together *per*, a peer, equal; from L. *com* = cum, together, par, equal) = is equal to: "He *compeers* the best."
- Conceit** (O.F. *concept*, *conceit*, pa. p. of *concevoir* from L. *concipere*, to conceive) = imagination. "I know not how *conceit* may rob."
- Consort** (L. *consors*, a partner, from l. *con* = cum, with *sors*, a lot) = company. "He was of that *company*."
- Control** (F. *controle*; O.F. *contre-rôle*, a duplicate register, a check; from L. *contra*, against, and *rotulus*, a roll) = a duplicate register, account or book kept by one officer to act as a check on another. Here means restrain. "May blame but not *control*."—ENCY. DICT.
- Convey** (O.F. *conveier*; Low L. *conviare*, to accompany on the way) = carry on, manage. "Convey the business, as I shall find means."
- Cope** (M.E. *copen*; Dut. *koop*, to buy; the same as A.S. *ceáþian*, to cheapen) = to deal with, encounter. "The adversary I am come to *cope*."—SKEAT.
- Costard** (M.E. *costard*, an apple, hence a head; from O.F. *coste*, a rib) = head. "Whether your *costard* or my balow be the harder."
- Cozened** (F. *cousiner*, claim relationship with anyone in order to deceive him) = cheated. "Cozened and beguiled."
- Craft** (A.S. *cræft*; Ic. *kraptr*; Sw., D. and Ger., *kraft*, art, skill, trade) = in a bad sense, cunning, deceit. "Harbour more *craft* and more corrupted ends."
- Craves** (A.S. *craþian*; Ic. *krefja*, to beg or ask earnestly, to long for, to desire) = requires. "Which *craves* the instant use." "This letter, madam, *craves* a speedy answer."
- Crust** (O.F. *crouste*; Ger. *kruste*; from L. *crusta*, the hard outer covering of bread) = crust. "He that keeps not *crust* nor crum."
- Cue** (O.F. *coe*; F. *queue*; L. *cauda*, a tail) = the tail-end or last words of a speech serving as a hint to the next actor. "My *cue* is villainous melancholy."
- Cunning** (M.E. pres. p. of *cunnen*; A.S. *cunnan*, to know) = knowing, artful, craft. "Time shall unfold what plighted *cunning* hides."
- Curfew** (F. *couvrefeu*; O.F. *covrefeu*, a fire cover; from F. *couvrir*, to cover and *feu*; from L. *focus*, hearth) = a bell rung every evening as a signal for all fires to be put out. He begins at *curfew* and walks to the first cock.
- Curst** (A.S. *cursian*, to curse) = angry, ill-tempered, harsh. "With *curst* speech I threatened to discover him."
- Dally** (M.E. *dalien*, to play, trifle; A.S. *dweligan* to err; O.H. Ger. *dahlen*, to play) = trifle away, waste. "If thou shouldst *dally* half an hour."
- Darkling**. Ling is a relic of a dative case ending cf. *hedling* (headlong). *Darkling* = in the dark. "Out went the candle and we were left *darkling*."



- Debosh'd.** An old spelling of debauched (O.F. *de* from, *bauche*, a workshop) = draw away from work, hence corrupted. "So *debosh'd* and bold."
- Demand** (F. *demandeur*; from L. *demandare*, to give in trust, to ask) = ask, enquire. "Her *demand* out of the letter."
- Deny** (O.F. *deneier*, *denoier*; L. *denegare*, to refuse) = refuse. "*Deny* to speak with me."
- Derogate** (L. *derogatus*, repealed, detracted from) = degraded. "And from her *derogate* body never spring a babe to honour her."
- Dirt** (M.E. *drit*; Ic. *drit*; Dut. *driet*, dirt, filth) = mud, mire. "Thy ass on thy back o'er the *dirt*."
- Distaff** (A.S. *distæf*, from *stæf* = staff and *dis* = *dise* = Low. Ger. *diesse*, a bunch of flax) = the staff for holding the flax, wool or tow in spinning. "And give the *distaff* into my husband's hands."
- Dolphin** (O.F. *daulphin*, whence *dauphin*; from L. *delphinus*; Gk. *δελφίς*, a fish name) = one whose crest is a dolphin. "*Dolphin*, my boy."
- Doom** (A.S. *dóm*, a thing set or decided up) = sentence. "Revoke thy doom."
- Dote** (M.E. *dotien*, *doten*; Old Dut. *doten*, to be foolish; Ic. *dotta*, to nod with sleep) = foolishly fond of. "Nor so old to *dote* on her for anything."
- Doubted** (O.F. *doubter*, *douter* from L. *dubitare*, to fear, to be afraid) = feared. "'Tis to be *doubted*, madam."
- Dower** = **Dowry** (O.F. *douaire*; from L. *dos*, *dotis*, a gift; L. *dare*, to give) = a marriage portion. "Our daughters' several *dowers*."
- Ducking** (M.E. *douken*; Dut. *duiken*, to stoop, dive) = bowing. "Than twenty silly *ducking* observants."
- Dullard** (A.S. *dol*, foolish, with suffix of agent *ard*) = a blockhead, dunce. "Thou must make a *dullard* of the world."
- Earl** (A.S. *earl*, a warrior, cognate with Ic. *jarl*, a warrior; Old Sax. *erl*, a man) = a nobleman, title of nobility. "With the *earl*, sir."
- Earnest** (M.E. *ernes*; also *erles*, *arles*, a dimin. of O.F. *erres*, *arres*, a pledge) = money paid beforehand as a pledge. "There's *earnest* of thy service."
- Embossed** (O.F. *embosser*, *em* in and *bosse*, a bunch or boss, to ornament with raised work) = swollen. "An *embossed* carbuncle."
- Engine** (Fr. *engin*; L. *ingenium*, natural capacity, an ingenious contrivance, an instrument of torture), i.e. the rack. "Like an *engine* wrenched my frame of nature."
- Enormous** (O.F. *enorme*, huge; from L. *enormis*, *e* = *ex*, out of; *norma*, a rule) = unnatural, abnormal. "From this *enormous* state."
- Entertain** (O.F. *entretenir*; from L. *inter*, among; *tenere*, to keep among) = maintain, take into service. "I *entertain* you for one of my hundred."
- Esperance** (F. *espérance*; from L. *sperans*; pr. p. of *sperare*, to hope) = hope. "Stands still in *espérance*."
- Essay**, originally same as *assay* (O.F. *essai*, a trial; from L. *exagium*, a trial of weight; Gk. *ἐξάγιον*, (*exagion*), a weighing) = testing, proof. "An *essay* or proof of my virtue."



- Exhibition** (L. *exhibitio*, from *exhibitus*, p. p. of *exhibere*, to hold forth). It has a legal meaning: to maintain, support; here = allowance. "Confined to *exhibition*."
- Fain** (A.S. *faegen*; Old Sax. *fagan*, glad) = glad. "And wast thou *fain*, poor father;" an adjective = gladly, readily. "I would *fain* think," an adverb.
- Falchion** (F. *fauchon*; from I. *falcione*, a scimitar; Low. L. *falcionem*, a bent sword; L. *falx*, a sickle) = a short, light broadsword, slightly bent at the point. "With my good biting *falchion*."
- Fares** (A.S. *faran*; cognate with I. *fara*; Dut. *varen*, to go) = to be in any state, good or bad. "How *fares* your grace."
- Fee** (A.S. *feoh*, *feo*, cattle, property). "As cattle in early ages were the chief part of a man's property, and also used as a medium of exchange, the word came to mean any property or payment, with specially the signification of a grant of land under the feudal system, the land being held under the condition of certain fees or payments = payment, recompense. "Kill thy physician and the *fee* bestow upon the foul disease."
- Fell** (1) (A.S. *fellan*, cause to fall, from *feallan*, to fall; cognate with Dut. *vellen*; Dan. *fælde*; G. *fällen*, to cause to fall) = cut down. "And amongst them *fell'd* him dead."
- Fell** (2) (A.S. *fel*; cf. O. Dut. and O.F. *fel*, cruel, fierce) = fierce. "In *fell* motion."
- Fell** (3) (M.E. *fel*; A.S. *fel*, *fell*, as kin; cognate with Dut. *vel*; M.H.G. *vel*; Lat. *pellis*) = hide, skin. "The good-years shall devour them, flesh and *fell*."
- Fiend** (M.E. *fend*; A.S. *féond*, *fíond*, lit. "a hating one," properly the present p. of *feogan*, to hate) = the evil spirit, Satan. "Whom the foul *fiend* vexes."
- Flaw** (M.E. *flawe*; A.S. *floh*, a flaw, a crack; cf. Swed. *flaga*, a flake, fragment) = pieces, shivers. "A hundred thousand *flaws*."
- Foins** (O.F. *fouine*, an eel-spear; from *foindre*, *foigner*, to thrust) = a stroke or thrust in fencing. "No matter for your *voins*."
- Foppish** (Dut. *foppen*, to cheat, mock; Ger. *foppen*, to mock, banter) = foolish. "For wise men are grown *foppish*."—ENCY. DICT.
- Fordone** (A.S. *fordón*; Old. Sax. *fardón*; Dut. *verdoen*, to destroy, undo, ruin) = destroyed. "Your eldest daughters have *foredone* themselves."
- Fraught** (M.E. *frahten*, *fragten*, from Sw. *frakta*, to load or *frakt*, a load; cf. G. *frachten*, to load and *fracht*, a load) = freighted, filled. "Whereof I know you are *fraught*."—ENCY. DICT.
- Fret** (A.S. *fretan*, pa. t. *fraet*, from *for-etan* = to eat up, devour; cf. Goth. *fra-itan*, to devour entirely) = eat away, wear. "With cadent tears *fret* channels in her cheeks."
- Frown** (M.E. *frounen*, from O.F. *frogner*, to contract the brows, to scowl; cf. Norw. *froyna*, to make a wry face) = displeasure. "Thou hadst no need to care for her *frowning*."
- Fumiter**, now fumitory (F. *fumeterre* (*fume de terre*), a plant now called fumitory, from Lat. *fumus de terra*, smoke from the earth) = strong smelling fumitory. "Crowned with rank *fumitory*."—SKEAT.



- Gad** (A.S. *gad*, a goad, from Io. *gaddr*, a goad, or Sw. *gadd*, a sting) = spur of the moment. "All this done upon the *gad*."
- Gall** (M.E. *galle*; A.S. *gealla*, bile; cf. Dut. *gal*; Io. *gall*; Gk. *χολή* (chole), bile) = bitterness. "And added to the *gall*."
- Gallow** (A.S. *agaelwian*, to stupefy, astonish) = terrified. "The wrathful skies *gallow* the very wanderers of dark."
- Goal** (O.F. *gaole*, a prison, from Low L. *gabiola*, a cage, from *gabia*, a corruption of L. *cavea*, a prison, den, cage; Lat. *cavus*, hollow) = prison. "Then am I the prisoner, and his bed my *gaol*."
- Garb** (O.F. *garbe*, from O.H.G. *garaúr*, preparation, dress, gear, or O.H.G. *garawen*, to get ready) = demeanour, manner. "And constrains the *garb*."
- Gasted** (A.S. *gæstan*, to terrify) = terrified. "Whether *gasted* by the noise I made."
- Gauntlet** (O.F. *gantelet*, dimin. of *gant*, a glove from Old Sw. *wante*, a glove) = a leather glove covered with metal; worn by Knights. "There's my *gauntlet*."
- Germens** (L. *germen*, a sprout, a shoot) = germs. "All *germens* spill at once"—ENCY. DIOT.
- Gorge** (O.F. *gorger* from *gorge*, from Low L. *gorgia*, the throat; L. *gurgis* an abyss, a whirlpool, hence gullet) = swallow greedily, glut. "That makes his generation messes to *gorge* his appetite."
- Gossamer**, literally *goose-summer*; (a) the filmy threads of the spider's web, and (b) the filaments floating in the hair; so called from their resemblance to the down of the goose, and the time of their appearance. "Hadst thou been aught but *gossamer*."
- Grossly** (O.F. *gros*, fem. *grosse*, from Low L. *grossus*, L. *crassus*, thick, fat, and adv. suffix, *ly*) = coarsely, plainly. "He hath now cast her off appears too *grossly*."
- Halter** (A.S. *healfter*, *haelfre*, a headstall and cord to fasten an animal to a manger) = a rope with a noose to hang criminals. "If my cap would buy a *halter*."
- Helm** (A.S. *helm*, lit. "a covering" from *helan*, to hide, cover) = helmet. "With plumed *helm*."
- Hurricanes** (Sp. *huracan*, Carib, *huracan*, a violent storm) = "Yon cataracts and *hurricanes*."
- Ingrafted** = engrafted (O.F. *graffe*, *grafe*, a small cutting or shoot of a tree, somewhat in the shape of a thin pencil; from L. *graphium*, Gk. *γραφίον* (*graphion*), a stylus or pencil, and prefix *in*) = implanted or deeply rooted. "Long *ingrafted* condition."
- Interest'd** (Fr. *interessé*, from L. *inter*, between, among; *esse*, to be) = concerned, affected, interested. "Strive to be *interest'd*."
- Interlude** (L. *interludium*, from *inter*, between; *ludus*, a game) = a stage entertainment between the acts of a play, or between the courses of a banquet, generally a comedy. An *interlude*—i.e. a comedy.
- Jewels** (O.F. *joiel*, *joel*, *jouel*, a trinket, a dimin. of *joie*, joy, pleasure) = sisters. "The *jewels* of our father."
- Jot** (L. *iota*, from Gk. *ἰῶτα* (*iota*), the letter *i*, from *yod* the smallest Hebrew letter) = atom, little. "Let me not stay a *jot* for dinner."



**Kennel** (O.F. *chenil*, a place for dogs, from *chen*, a dog; from L. *canis*, a dog) = dog-house. "Truth's a dog must to kennel."

**Kibe** (W. *cibwst*, a chilblain; from *cib*, a cup and *gwst*, a humour, disease, hence a cup like malady), (SKEAT), a chilblain. "Were't not in danger of kibes."

**Kin** (A.S. *cynn*, Old Sax. *kunni*, *kin*, race) = kindred. "I wonder what kin thou and thy daughters are."

**Knapped** (D. *knappen*—to snap, crack, crush) = broke with a noise. "She knapped 'em o' the coxcombs,"—i.e. cracked their heads with a rap.

**Knave** (A.S. *cnafa*, a boy, D. *knaap*, a lad, servant; Io. *knapi*, servant boy, G. *knabe*, a boy.) Formerly *knave*, simply meant a boy, now it means a rogue or rascal.

**Liege** (O.F. *lige*, *liege*, *leal*, from the same root G. *ledig*, free) = a lord, a superior. "Good, my liege."

"We now say, a 'a liege vassal,' i.e. one bound to his lord; it is easy to see that this sense is due to a false etymology which connected the word with the Latin *ligatus*, bound. But the fact is that the older phrase was 'a liege lord,' and the older sense 'a free lord,' in exact contradiction to the popular notion. 'A liege lord' seems to have been a lord of a free land; and his liege though serving under him were privileged men, free from all other obligations, their name being due to their freedom, not to their service."—SKEAT.

**Litter** (O.F. *litière*, from Low L. *lectaria*, a litter or bed. L. *lectus*, a bed) = A bed that can be carried with a person on it. "There's a litter ready."

**Loathe** (A.S. *ladh*, hateful, orig. painful) = unwilling. "I am most loathe to call your faults."

**Loathed** (A.S. *ladhian*, to hate) = hateful. "My snuff and loathed part of nature."

**Lunatic** (Fr. *lunatique* from L. *lunaticus*, mad, lit. affected by the moon; L. *luna*, moon) = insane. "To whose hands have you sent the lunatic King."

**Lurk** (M.E. *lurken*, *lorken* from Sw. *luska*, Dan. *luske*, to sneak about, listen) = hide, steal away secretly. "Lurk! Lurk!"

**Lym**, contraction for lime-hound or limmer (M.E. *liam*, a leash; O.F. *liem*, now *lien*, a band, from *ligamen*, a tie). So called from the leash by which it was held = a bloodhound used in stag-hunting. "Hound or spaniel, brach or lym."

**Maid** (M.E. *mayde*, a corruption of *maiden*. *meiden*; A.S. *maegden*, short for *maegedhen*, dimin. form of *maegedh*, a young female) = lady. "Can buy this unprized precious maid of me."

**Mar** (A.S. *merran*, in composition *amerran*, *amyrran*, waste, lose, hinder; or *mirran*, to impede) = impede and so spoil. "Lest it may mar your fortunes."

**Maugre** (O.F. *malgre*, *maugre*, *maulgre*, lit. ill-will from *mal* (L. *malus*), evil, ill and *gre*, *gret* (L. *gratum*), a pleasing thing = in spite of, notwithstanding. "Maugre your strength."

**Meiny** (O.F. *maisnée*, family, household, from L. *mansio*, a dwelling) = household attendants, retinue. "Summoned up their meiny."—  
ENCY. DICT.



- Menaces** (O.F. *menace*, *menache*; L. *minacia*, threats, from *minax* (gen. *minacis*, threatening) = threats. "Menaces and maledictions against king and nobles."
- Mew** (Fr. *muer*, to change the feathers, from Lat. *mutare*, to change) = restrain. "Your manhood *mew*."
- Minikin** (Dut. *minnekyn*, a cupid, or Dut. *minneken*, a darling, dimin. of *minne*, love) = small, dainty. "For one blast of thy *minikin* mouth."
- Mire** (M.E. *mire*, *myre*; Ic. *myrr*, *myne*, a bog, swamp, Dan. *myre*, *myr*, a bog) = deep mud. "I' the *mire*."
- Mischief** (O.F. *meschief*, from *mes*, (L. *minus*) less, bad, and *chef* (L. *caput*), head result) = damage, injury, mishap. "With the *mischief* of your person."
- Miscreant** (O.F. *mescreant* from *mes* = *mis* not, and *creant*, believing, L. *credere* to believe) = As a noun, originally unbeliever, infidel, hence wretch. "O vassal, *miscreant*."
- Moiety** (F. *moitie*, a half from L. *medietatem*, acc. of *medietas*, a middle course, a half; *medius*, middle) = half, part, or share. "Make choice of other's *moiety*."
- Mongrel** (probably for *monger-el*, a dimin. from A.S. *mangian*, *mengan*, to mix, from *mang*, a mixture) = an animal of mixed breed. "How, now, where's that *mongrel*?"
- Monopoly** (L. *monopolium*, Gk. *μονοπώλιον* (*monopolion*), to sell alone) = the sole right to make or sell something. "If I had a *monopoly* out, they would have part on't."
- Morrow** (M.E. *morwe*, older form *morwen*, from A.S. *morgen*, morning). Good morrow = good morning. "Give you good *morrow*."
- Mowing** (F. *mone*, a mouth, Dut. *mouwe*, the protruded underlip, a grimace) = making faces, making wry faces. "Flibbertigibbet of mopping and *mowing*."
- Musters** (O.F. *mostre*, older form *monstre*, review, show, sample; from L. *monstrare*, to show) = Assembly of troops for service or review. "Hasten his *musters*."
- Mutinies** (O.F. *mutin*, tumultuous, from *meutin*, *meute*, a sedition; Low L. *mota*, a pack of hounds, L. *motus* pt. p. of *movere*, to move) = tumults, insurrections. "In cities, *mutinies*."
- Naught or Nought** (A.S. *náwiht*, also *náht* from *ná* not, *wiht*, whit thing) = worthless, nothing. "Thy sister's *naught*," and "Shall so wear out to *nought*."
- Nether** (A.S. *neodhera*, *neodhra*, compar. lower, from *nidhe*, below. *Niodher*, downward, or *neodhan*, below) = lower. "Than these our *nether* crimes,"—i.e. that is crimes committed on the earth.
- Newt** = "An *ewt*" properly. (A.S. *efeta*, a lizard, orig. water-animal) = a lizard. "The wall *newt* and the water."
- Nicely** (M.E. *nice*, foolish, dull, fastidious, delicious, from O.F. *nice*, lazy, ignorant, L. *nescius*, ignorant) = scrupulously, subtly. "Stretch their duties, *nicely*."
- Nightingale** (A.S. *nihtegale*, lit. a singer by night; from *nihte*, gen. of *niht*; and *gale*, a singer, from *galan*, to sing). "The voice of a *nightingale*."



**Nightmare** (A.S. *niht*, night; *mara*, a crusher) = Fiend or spectre of the night who causes the sensation of a crushing weight during sleep. "He met the *nightmare* and her nine-fold."

**Nuptial** (F. *nuptial*, from L. *nuptialis*, pertaining to marriage; *nuptiae*, a wedding, from *nupta*, pa. p. of *nubo*, to marry, *lit.* to veil) = matrimonial. "Nuptial breaches."

**Oaths** (M.E. *ooth*, *oth*; A.S. *adh*; cognate with Dut. *eed*, lo. *eidhr*) = profane vows. "Swore as many *oaths* as I spake words."

**Œillades** (Fr. *œillade*, glance, ogle, wink, from *œil*, the eye; L. *oculus*, the eye) = amorous glances. "She gave strange *œillades*"—ENCY. DICT.

**Opulent** (F. *opulent*, from L. *opulentis*, wealthy; L. *opes*, riches or wealth) = wealthy. "To draw a third more *opulent* than your sisters."

**Pandar**. From *Pandarus*, who is said to have procured for Troilus the love and good graces of Cressida; hence the word "pandar" or "pander" signifies a go-between or intermediary, and (in a bad sense) one who helps others to indulge their passions. "A knave, beggar, coward, *pandar*."

**Pared** (Fr. *parer*, to deck, trim; from L. *parare*, to prepare) = shaved, or cut away. "Thou hast *pared* thy wits o' both sides."

**Passion** (L. *passionem*, acc. of *passio*, suffering from; L. *pati*, to suffer) = strong emotion. "Two extremes of *passion*, joy and grief."

**Pawn** (Fr. *pan*, a patch of cloth, a skirt, a pawn, from L. *pannus*, a cloth, a rag) = pledge. "My life I never held but as a *pawn*." "I dare *pawn* down my life."

**Peasant** (O.F. *paisant*, from *pais*, country, from Low L. *pagense*, adj. from L. *pagus*, a village) = a rustic, a countryman, and hence despised by townsmen. "A *peasant* stand up thus."

**Pelting** (M.E. *palter*, rags, Sw. *paltor*, rags) = paltry, mean. "Poor *pelting* village."

**Penury** (F. *pénurie*, want, from L. *penuria*, want, need, from the same root as Gk. *πενία* (*penia*), need) = utter want. "That ever *penury* brought near to beast."

**Pinfold**, or pindfold (A.S. *pyndan*, to pen up) = an enclosure in which stray cattle are shut up, a pound. "If I had thee in Lipsbury *pinfold*."

**Pinion** (F. *pignon*, a finial, a pinnacle, from Lat. *penna*, *pinna*, a wing, a feather, wing, pinnacle, joint of a wing; as a verb, to bind the wings) = to bind the arms to the side. "*Pinion* him like a thief."

**Plague** (M.E. *plage*, L. *plaga*, a blow, stroke, injury from Gk. *πληγή* (*plege*), a plague) = vexation, torment. "Wherefore should I stand in the *plague* of custom."

**Plaited** (O.F. *ploit*, *pleit*, *plet*, a fold, from L. *plicatum*, p. p. of *plicare*, to fold) = twisted, and so complicated. "What *plaited* cunning hides."

**Plight** (A.S. *plihtan* = to imperil, to pledge from *pliht*, risk, danger, 3. *pflicht*; Dut. *pligt*, duty, obligation) = a pledge. "Whose hand must take thy *plight*." "Bid her alight and her troth *plight*."



- Poise** (O.F. *pois*, *peis*, a weight, from Low L. *pensum*, *pensa*, a portion, a weight) = weight, gravity, moment. "Occasions of some *poise*."
- Porridge** (O.F. *porée*, *porrée*, pot herbs, from Low L. *porrata*, broth made with leeks; L. *porrus*, a leek) = broth, soup. "Set ratsbane by his *porridge*."
- Portend** (L. *portendere*, to stretch out towards, point out from, *por*, towards and *tendere*, to stretch) = foreshow. "Eclipses in the sun and moon *portend* no good to us."
- Prize** (M.E. *prisen*, Fr. *priser*, to esteem, from O.F. *pris*, a price) = value, estimate, rate. "And *prize* me at her worth."
- Puissant** (F. *puissant*, powerful, from Low L. *possens*, L. *potens*, powerful) = overmastering. "His grief grew *puissant*."
- Quagmire** = quakemire (A.S. *cwacian*, to quake, orig. "to give life to" and Ic. *myrr*, a mire) = a shaking bog or marsh. "O'er bog and *quagmire*."
- Quest** (O.F. *queste*, from L. *quaesita*, pt. p. of *quaerere*, to seek) = search, errand, suit. "Or cease your *quest* of love."
- Questrists** (L. *quaerere*, to seek, see preceding word) = searchers. "Hot *questrists* after him."
- Quicken** (M.E. *quiknen*, orig. to become alive, from A.S. *cwic*: Ic. *kvikr*, living) = come to life. "Will *quicken* and accuse you."
- Quit** (O.F. *quiter*, to set free from; L. *quietus*, at rest, satisfied) = (1) discharge, repay, punish. "To *quit* this horrid act"; (2) discharge your duty. "Now *quit* you well."
- Rapier** (F. "*rapiere*, Spanish sword," Palgrave). The name was given in contempt, meaning a "rasper" or poker = a light, narrow sword used for thrusting. "Enter Edmund with his *rapier* drawn."
- Ratsbane** (A.S. *raet*, rat, and A.S. *bana*, a murderer, bane) = rat poison, arsenious acid. "Set *ratsbane* by his porridge."
- Razed** (F. *raser*, to scrape, to raze, from *rasum*, supine of L. *radere*, to scrape) = scratch, rub out or erase. "For which I *razed* my likeness."
- Recreant** (O.F. *recreant*, faint-hearted, pres. p. of *recroire*, to believe again, to give back; L. *recredere*, to believe again, to change faith). One who has given up his faith, an apostate. "Hear me, *recreant*."
- Remorse** (O.F. *remors*, from L. *remorsus*, pt. p. of *remordere*, to bite again) = compunction, pity. "Thrilled with *remorse*."
- Renegé** (L. *re*, back; *negare*, to deny) = deny. "*Renegé*, affirm and turn their halcyon beaks."
- Repeals** (O.F. *rapeler*, to re-appeal, from L. *re*, back, and *appellare*, to call) = recalls, especially from exile. "Thy just proof *repeals* and reconciles thee."
- Retinue** (O.F. *retenue*, a body of retainers, from *retenir*; L. *retinere*, to hold back) = attendants on a prince, etc., suite, staff. "Your insolent *retinue* do carp and quarrel."
- Revenue** (O.F. *revenue*, rent, pt. p. of *revenir*, to return from; L. *re*, back; *venire*, to come) = annual income. "You should enjoy half his *revenue* for ever."
- Rivals** (F. *rival*, from *rivalis*; L. *rivus*, a stream, a river, originally, dweller by the same river; contentions as to water rights led to the modern meaning) = competitors. "Great *rivals* in our daughter's love."



- Rosemary (O.F. *rosmarin*, from L. *rosmarinus*, lit. marine dew, from *ros*, dew; *marinus*, marine) = a very fragrant plant, the emblem of constancy. "Sprigs of rosemary."
- Ruffle (M.E. *ruffelen*, to entangle, run into knots, from Dut. *ruyffelen*, to wrinkle, to flutter) = boisterous. "The bleak winds do sorely ruffle."
- Sallets, a corruption of salads (Fr. *salade*; Old I. *salata*, a salad of herbs, tem. of L. *salato*, salted, pt. p. of *salare*, to salt; from L. *sal*, salt) = raw herbs cut up and dressed with salt, vinegar, etc., for food. "Eats cow dung for sallets."
- Saucy (Fr. *sauce*, from L. *salsa*, a thing salted, and suffix *y*) = full of salt, pungent, insolent. "Doth affect a saucy roughness."
- Savour (O.F. *savour*, from L. *sapor*, taste, from L. *sapere*, to taste) = (1) nature, character. "Much the savour of other your new pranks" (2) like, relish. "Filths savour but themselves."
- Saw (A.S. *sagu*, a saying, a proverb, a maxim) = proverb. "Good King, that must approve the common saw."
- Scant (M.E. *skant*, insufficient, from Ic. *skamt*, neut. of *skammr*, short, brief; whence *skamta*, to dole out, hence to stint) = stint or cut short. "Than she to scant her duty." "You have obedience scant." "To scant my sizes" (SKEAT).
- Scope (L. *scopus*, Gk. *σκοπός* (*skopos*), a watcher, spy, mark, from *σκέπτομαι* (*skeptomai*) = I see, observe) = liberty, range. "But let his disposition have that scope."
- Score (A.S. *scor*, a score, a cut, from A.S. *scoran*, pt. t. of *sceran*, to shear) = twenty, denoted by a longer and deeper cut. "Than two tens to a score."
- Secure (L. *securus*, from *se*, apart from, free from *cura*, care), originally without anxiety, with confidence, then free from anxiety, safe, and so careless. "Our means secure us."
- Seize (O.F. *saisir*, *seisir*, to put in possession, from O.H.G. *sazzan*, *sezzan*, to set, place, put in possession) = grasp, take possession of. "Thee and thy virtues here I seize upon."
- Sennet, also sinet (O.F. *sinet*, *signet*, probably "a signal," dimin. of *signe*, mark, note; from L. *signum*, a sign), a signal call on a trumpet, as a stage direction, for the entrance of a procession, etc" (SKEAT).
- Shealed, an old form of shelled (A.S. *scell*, *skyll*, shell, thin flake, cf. Sw. *skala*, to peel) = shelled, i.e. removed the outer covering. "That's a shealed peascod."
- Simular (L. *simulare*, to feign) = simulating, counterfeiting. "Thou simular man of virtue."
- Sinew (A.S. *sinu*; lit. that which binds) = tendon. "This rest might yet have balm'd thy broken sinews." Here = nerves.
- Sirrah (O.F. *sire*; L. *senior*, older) = fellow, a term of contempt in addressing an inferior, but at first used in a good sense. "You, you, sirrah, where's my daughter?"
- Sith (short for M.E. *sithen*) = since. "Sith thus thou wilt appear."
- Size (short for *assize*. F. *assis*, an assembly of judges; L. *assidere*, to sit near; also to impose a tax) = an allowance of food. "To scant my sizes" = allowances.



- Sliver** (A.S. *slifan*, to cleave) = a splinter, a twig. "She that herself will *sliver* and disbranch."
- Smug** (weakened form of Dan. *smut*, pretty, fair) = neat, spruce. "I will die bravely like a *smug* bridegroom."
- Snuff** (M.E. *snuffen*, to snuff out a candle) = to snip off the top of a candle wick; also the burning wick of the candle. "My *snuff* and loathed part of nature should burn itself out." Here the word is used as an adjective = burnt out. In the following passage, "In *snuffs* and packings of the dukes," snuff = a quarrel, a huff, expressed by the snuffing of the nose.
- Sojourn** (O.F. *sojourne*; L. *sub*, under; *diurnare*, to stay) = to stay or dwell at a place temporarily. "Long in their court have made their amorous *sojourn*." "You will return and *sojourn* with my sister."
- Sooth** (A.S. *sóth*, truth) = truth. "Sir, in good *sooth*, in sincere verity."
- Soothe** (M.E. *sóthien*, to confirm, to verify) = to humour. "Good, my lord, *soothe* him."
- Sot** (M.E. *sot*, stupid) = stupid, foolish fellow, a drunkard. "When I informed him, then he called me *sot*."
- Spectacle** (F. *spectacle*; L. *spectaculum*, a show; L. *spectare*, to behold) = a show; also glasses to assist the sight. "Come, if it be nothing, I shall not need *spectacles*."
- Spaniel** (Span. *Espanol*, Spanish) = a Spanish dog. "Hound or *spaniel*, brach, or lym."
- Squiny** (Sw. *svinka*, to shrink or flinch) = to look aside, to squint. "Dost thou *squiny* at me?"
- Squire or Esquire** (O.F. *escuyer*; Low L. *scutarius*, a shield bearer) = shield bearer, or attendant upon a knight. "And *squire-like* pension beg." "No *squire* in debt, no nor poor knight."
- Stelled** (L. *stella*, a star) = starry. "And quenched the *stelly* fires." *Stelly* fires = the stars.
- Stile** (A.S. *stigel*, a stile) = a set of steps for climbing over. "Both *stile* and gate, horseway and footpath."
- Stubborn** (M.E. *stoburn* = obstinate) = obstinate, headstrong. "You *stubborn*, ancient knave."
- Strain** (A.S. *strynan*, to beget) = race, breed. "Sir, you have shown to-day your valiant *strain*."
- Stray** (O.F. *estraier*, to wander; orig. to rove about the streets; L. *strata*, a street) = to wander. "I would not from your love make such a *stray*."
- Sue** (F. *suivre*; L. *sequi*, to follow) = to request. "I must love you, and *sue* to know you better."
- Sumpter** (M.E. *somer*, a pack-horse; Low L. *sagmarius*, a pack-horse) = a pack-horse. "Persuade me rather to be slave and *sumpter*."
- Surfeit** (O.F. *surfeit*, excess; L. *super*, above; *facere*, to make) = excess in eating and drinking. "Often the *surfeit* of our own behaviour."
- Surgeon**. The old spelling was *chirurgeon* (Gk. *χειρ*, the hand, and *εργειν*, to work) = *lit.* "one who works with his hands." "Let me have *surgeons*; I am cut to the brains." Surgeon = one who cures by manual operations.
- Sway** (M.E. *sweyen*; Io. *sveigja*, to bend aside) = to swing, incline, to rule over. "The *sway*, revenue, execution of the rest"



- Tadpole** (A.S. *tade*, a toad; *poll*, the head) = a frog in its first state from the spawn; lit. "a toad which is all *poll* or head." "The toad, the *tadpole*, the wall newt, and the water."
- Taint** (F. *teint*, a stain; *teindre*, to stain; L. *tingere*, to dye) = stain, spot, blemish, disgrace, "Fallen into *taint*" = disgrace.
- Taste** (O.F. *taster*, to handle; Low L. *taxta*, a probe; L. *tangere*, to touch) = orig. to handle, to feel. "An essay or *taste* of my virtue." Here = a specimen, experience of.
- Tell** (A.S. *tellan*, to count; *tale*, a number) = to count, to reckon. "As many dolours for thy daughters as thou canst *tell* in a year."
- Tender-hefted**. *Heft* is old form of *haft*, a handle (A.S. *hæft*, a handle). *Tender-hefted* = either "set in a delicate handle or frame," or to be handled carefully. "Thy *tender-hefted* nature shall not give thee o'er to harshness."
- Tent** (F. *tente*; L. *tenlare*, to prove, to probe). A tent is a roll of linen used to dilate a wound. "The *untented* woundings of a father's curse." *Untented* = incurable.
- Tike** (M.E. *tike*; Ic. *tik*, a bitch) = a dog, a cur. "Or bob-tailed *tike*," i.e. a cur with its tail cut short.
- Tithing** (A.S. *teoda*, a tenth) = a district. Originally a district containing ten families. "Who is whipped from *tithing* to *tithing*" = from parish to parish.
- Trance** (F. *transe*, a trance; lit. a passing away; L. *transire*, to cross over) = a state of unconsciousness in which the soul appears to have left the body for a time. "And there I left him *tranced*," i.e. in a trance.
- Trice** (Span. *en un tris*, in a trice, in an instant; from *tris*, the noise made by the cracking of a glass) = a short space of time. "Should in this *trice* of time commit a thing so monstrous."
- Troth** (A.S. *treowth*, truth) = faith, truth. "And her *troth* plight."
- Trow** (A.S. *treowian*, to trust, believe) = to believe, to suppose. "Learn more than thou *trowest*."
- Trundle-tail** (A.S. *trunden*, to roll; A.S. *tægel*, a tail) = a dog with a curly tail. "Or bob-tailed *tike* or *trundle-tail*."
- Tucket** (It. *toccata*, a striking, a tolling of a bell; *toccare*, to strike) = a flourish on a trumpet. As a stage direction it describes the flourish on the trumpet heralding a procession on the stage.
- Unbolted**. (Bolt is from O.F. *bulter*, to sift through coarse cloth; Low L. *burra*, coarse red cloth; Gk. *πῦρ*, fire = to sift, to refine). Bolt is a term used by millers to denote the separation of the meal from the bran. "I will tread this *unbolted* villain into mortar" = unrefined, coarse."
- Varlet** (O.F. *varlet*; orig. *vaslet*, a dim. of vassal) = a groom, youth, rascal. "What a brazen-faced *varlet* art thou."
- Vassal** (F. *vassal*, a subject, a tenant; Low L. *vassalus*, from *vassus*, a servant) = a subject, a dependent; especially a tenant under the feudal system. "O, *vassal*, miscreant." Here = a low wretch.
- Vault**. Orig. *vaut* (F. *voute*, an arch, or vaulted roof; L. *volutus*, abbreviative of *volutus*; from *volvere*, to roll, turn round. Hence vault meant a "bowed roof") = an arched roof, a cellar. "That heaven's *vault* should crack" = the arched roof of the sky



- Vaunt-couriers** (F. *avant-courrier*; *avant*, before; *courir*, to run; L. *currere*, to run) = fore-runners. "Vaunt-couriers to oak-cleaving thunderbolts."
- Verge** (F. *verge*, a wand, a rod; L. *virga*, a rod. The sense of edge follows from the law term *verge*, i.e. limit of jurisdiction) = edge, brink. "Nature in you stands on the very *verge* of her confine."
- Villain** (O.F. *vilein*, servile; Low L. *villainus*; orig. a farm servant, hence, a slave, a serf; L. *villa*, a farm-house) = a bondman, serf; then, a wretch, a low fellow. "Villain, thou shalt find."
- Virtue** (F. *vertu*; L. *virtus*, excellence; L. *vir*, a man) = moral quality, bravery, good quality. Also in a special sense = power, efficacy, especially healing power. "All you unpublished *virtues* of the earth," i.e. the healing powers of nature.
- Vouch** (F. *voucher*, to vouch, to cite, to pray in aid in a suit; L. *vocare*, to call, to summon) = to warrant. "For your *fore-vouched* affection" = promised beforehand.
- Wage** (O.F. *wage*, a gage, a pledge; L. *vas*, *vadis*, a pledge) = a gage, a pledge. "My life I never held but as a pawn to *wage* against thine enemies."
- Wake** (M.E. *waken*; A.S. *wacan*, to rise, to be brisk) = to be brisk; to cease from sleep. "Come, march to *wakes* and fairs and market towns." Wake here denotes a village feast. Wake takes this sense from the vigil or eve of a religious festival, formerly kept by watching all night.
- Wanton** (A.S. *wan*, lacking; *towen*, to educate) = unrestrained, lawless. "Down, *wantons*, down." "As flies to *wanton* boys are we to the gods."
- Warp** (A.S. *wearp*, past tense of *weorpan*, to cast; hence, to twist out of shape = to become crooked. "Whose *warped* looks proclaim what store her heart is made of." Warped = perverse, unnatural.
- Weal** (A.S. *wela*, weal, prosperity) = welfare, prosperity. "Which in the tender of a wholesome *weal*."
- Weed** (A.S. *wæde*, a garment) = clothes, especially those worn in mourning. "These *weeds* are memories."
- Wench** (M.E. *wenche*, a child; A.S. *wencel*, weak) = a female, a girl. "No heretics burned, but *wenches* suitors."
- Wield** (M.E. *welden*, to govern, to manage) = to manage, to control. "Sir, I love you more than words can *wield* the matter."
- Whiles** (A.S. *hwil*, a pause, a time). Whiles was originally the genitive of *while*; now used adverbially. "Whiles I may 'scape, I will preserve myself."
- Wit** (A.S. *witan*, to know) = (as verb) to know; (as substantive) mental faculty of any kind. "Let me, if evil by birth, have lands by *wit*" = wisdom, ingenuity.
- Wont** (A.S. *wunian* = to dwell, be used to) = used, accustomed. "With that ceremonious affection as you were *wont*."
- Yeoman** (O. Friesian *ga*, a village, and *man*, a man) = dweller in a village, a farmer owning a small freehold. "He's a *yeoman* that has a gentleman to his son."



## APPENDIX.

## HOLINSHED'S NARRATIVE OF KING LEIR.

"Leir the son of Baldud, was admitted ruler ouer the Britaines, in the yeare of the world 3105, at what time Ioas reigned in Iuda. This Leir was a prince of right noble demeanor, gouerning his land and subiects in great wealth.<sup>1</sup> Hee made the towne of Caerleir now called Leicester, which standeth vpon the riuer of Sore. It is written that he had by his wife three daughters without other issue, whose names were Gonorilla, Regan, and Cordeilla, whiche daughters he greatly loued, but specially Cordeilla the yoongest farre aboue the two elder. When this Leir therefore was come to great yeeres, and beganne to waxe vnweldie through age, he thought to vnderstand<sup>2</sup> the affections of his daughters towards him, and preferre<sup>3</sup> hir whome he best loued, to the succession ouer the kingdome. Whervpon he first asked Gonorilla the eldest, how well she loued him: who calling hir gods to record, protested that "she loued him more than hir owne life, which by right and reason shoulde be most deere vnto hir. With which answer the father being well pleased, turned to the second, and demanded of hir how well she loued him: who answered (confirming hir saiengs with great othes) that she loued him more than toong could expresse, and farre aboue all other creatures of the world." Then called he his yoongest daughter Cordeilla before him, and asked of hir what account she made of him: vnto whome she made this answer as followeth: "Knowing the great loue and fatherlie zeale that you haue alwaies borne towards me, (for the which I maie not answere you otherwise than I thinke, and as my conscience leadeth me) I protest vnto you, that I haue loued you euer, and will continuallie while I liue, loue you as my naturall father. And if you would more vnderstand<sup>4</sup> of the loue that I beare you, assertaine<sup>5</sup> yourselfe, that so much as you haue, so much you are worth, and so much I loue you, and no more."

The father being nothing content with this answere, married his two eldest daughters, the one vnto Henninus, the duke of Cornewale, and the other vnto Maglanus, the duke of Albania: betwixt whome he willed and ordeined that his land should be deuided after his death, and the one halfe thereof immediatelie should be assigned to them in hand: but for the thirde daughter Cordeilla, he reserued nothing.

Neuertheles it fortuneth,<sup>6</sup> that one of the Princes of Gallia (which now is called France) whose name was Aganippus, hearing of the beautie, womanhood, and good conditions<sup>7</sup> of the said Cordeilla, desired to haue hir in marriage, and sente ouer to hir father, requiring<sup>8</sup> that he myghte

---

<sup>1</sup> prosperity. <sup>2</sup> resolved to ascertain. <sup>3</sup> appoint. <sup>4</sup> ascertain. <sup>5</sup> be satisfied.  
<sup>6</sup> fell out. <sup>7</sup> qualities. <sup>8</sup> requesting.



haue hir to wife: to whome answer was made, that he might haue his daughter, but, as for anie dower he could haue none, for all was promised and assured<sup>1</sup> to hir other sisters alreadie.

Aganippus notwithstanding this answer of deniall to receiue anie thing by way of dower with Cordeilla, tooke hir to wife, onlie moued thereto (I saie) for respect of<sup>2</sup> hir person and amiable vertues. This Aganippus was one of the twelue kyngs that ruled Gallia in those daies, as in the British historie it is recorded. But to proceed.

After that Leir was fallen into age, the two dukes that had married his two eldest daughters, thinking long yer the gouernment of the land did come to their hands, arose against him in armour, & reft<sup>3</sup> from him the gouernance of the land, vpon conditions to be continued for terme of life: by the which he was put to his portion, that is, to liue after a rate assigned to him for the maintenance of his estate, which in processe of time was diminished as well by Maglanus as by Henninus. But the greatest griefe that Leir tooke, was to see the vnkindnesse of his daughters, which seemed to thinke that all was too much which their father had, the same being neuer so little: in so muche, that going from the one to the other, he was brought to that miserie, that they would scarcely allow him one seruauent to waite vpon him.

In the end such was the vnkindnesse, or (as I maie saie) the vnnaturalnesse which he found in his two daughters, notwithstanding their faire & pleasant words vttered in time past, that being constreined of necessitie, he fled the land, & sailed into Gallia, there to seeke some comfort of his yoongest daughter Cordeilla whom before time he hated. The ladie Cordeilla hearing that he was arriued in poore estate, she first sent to him priuili a certeine summe of monie to apparell himselfe withall & to reteine a certeine number of seruants that might attend vpon him in honorable wise, as apperteined to the estate<sup>4</sup> which he had borne: and then so accompanied, she appointed him to come to the court, which he did, & was so ioyfullie, honorablie, and louinglie receiued, both by his sonne in law Aganippus, & also by his daughter Cordeilla, that his hart was greatlie comforted: for he was no lesse honored, than if he had beene king of the whole countrie himselfe. Now when he had informed his son in law & his daughter in what sort<sup>5</sup> he had beene vsed<sup>6</sup> by his other daughters, Aganippus caused a mightie armie to be put in a readinesse, & likewise a great nauie of ships to be rigged, to passe ouer into Britaine with Leir his father in law, to see him againe restored to his kingdome. It was accorded,<sup>7</sup> that Cordeilla should also go with him to take possession of the land, the which he promised to leaue vnto hir, as the rightfull inheritour after his decesse, notwithstanding any former grant made to hir sisters or to their husbands in anie manner of wise. Herevpon, when this armie & nauie of ships were readie, Leir & his daughter Cordeilla with hir husband tooke the sea, & arriuing in Britaine, fought with their enimies, and discomfited them in battell, in the which Maglanus and Henninus were slaine: and then was Leir restored to his kingdome, which he ruled after this by the space of two yeeres, and then died, fortie yeeres after he first began to reigne. His body was buried at Leicester in a vault vnder the channel of the riuer of Sore beneath the towne.

<sup>1</sup> settled upon.

<sup>2</sup> out of regard for.

<sup>3</sup> wrested.

<sup>4</sup> position of dignity.

<sup>5</sup> manner.

<sup>6</sup> treated.

<sup>7</sup> arranged, agreed.



Cordeilla the yoongest daughter of Leir was admitted Q. and supreme gouernesse of Britaine, in the yeere of the world 3155, before the bylding of Rome 54, Vzia was then reigning in Iuda, and Ieroboam ouer Israell. This Cordeilla after hir father's deceasse ruled the land of Britaine right worthilie during the space of five yeers, in which meane time hir husband died, and then about the end of those five yeeres, hir two nephewes, Margan and Cunedag, sonnes to hir aforesaid sisters, disdaining to be vnder the gouernment of a woman, leuied warre against hir, and destroyed a great part of the land, and finallie tooke hir prisoner, and laid hir fast in ward,<sup>1</sup> wherewith she tooke suche grief, being a woman of a manlie courage, and despairing to recouer libertie, there she slue hirselle, when she had reigned (as before is mentioned) the tearme of five yeeres.

## EXTRACT FROM SIDNEY'S "ARCADIA," BK. II.

"The Story of the Paphlagonian unkinde King, first related by the son, then by the old blind King."

It was in the kingdome of *Galacia*, the season being (as in the depth of Winter) very cold, and as then sodainly growne to so extreame and foule a storme, that neuer any winter (I thinke) brought forth a fouler child: so that the Princes were euen compelled by the haile, that the pride of the winde blew into their faces, to seeke some shrouding place<sup>2</sup> which a certain hollow rocke offering vnto them, they made it their shield against the tempests fury. And so staying there, till the violence thereof was passed, they heard the speach of a couple, who not perceiuing them, being hid within that rude canapie,<sup>3</sup> held a strange and pitifull disputation, which made them step out, yet in such sort,<sup>4</sup> as they might see vnseene. There they perceiued an aged man, and a young, scarcely come to the age of a man, both poorely arrayed, extreameley weather-beaten; the olde man blind, the young man leading him: and yet through all those miseries, in both there seemed to appeare a kind of noblenesse, not sutable to that affliction. But the first words they heard, were these of the old man.

"Well, *Leonatus* (said he) since I cannot perswade thee to leade me to that which should end my grieffe, and thy trouble, let me now intreat thee to leaue me: feare not, my miserie cannot bee greater then it is, and nothing doth become<sup>5</sup> mee but miserie: feare not the danger of my blinde steps, I cannot fall worse than I am: and do not I pray thee, doe not obstinately continue to infect thee with my wretchednesse: but flie, flie from this region onely worthy of me." "Deare father (answered hee) doe not take away from me the onely remnant of my happinesse; while I haue power to doe you seruice, I am not wholly miserable." "Ah, my sonne; (said hee) and with that he groned, as if sorrow straued<sup>6</sup> to breake his heart how, euill fits it me to haue such a sonne, and how much doth thy kindnesse vpbraide my wickednesse?" These dolefull speeches and some others to like purpose (well shewing they had not beene borne to the

<sup>1</sup> put her in prison.    <sup>2</sup> shelter.    <sup>3</sup> manner.    <sup>4</sup> befit.    <sup>5</sup> atrove.



fortune they were in,) moued the Princes to goe out vnto them, and aske the younger what they were? "Sirs (answered he with a good grace, and made the more agreeable by a certaine noble kinde of pitiousnesse) I see well you are strangers, that know not our miserie, so well heere knowne, that no man dare know, but that wee must bee miserable. Indeepe our state is such, as though nothing is so needefull vnto vs as pitie, yet nothing is more dangerous vnto vs, than to make our selues so knowne as may stirre pitie; but your presence promiseth that crueltie shall not ouer-runne hate: and if it did, in truth our state is sunke below the degree of feare."

"This oldeman (whom I leade) was lately rightfull Prince of this countrie of *Paphlagonia*, by the hard-hearted vngratefulnesse of a sonne of his, depriued, not onely of his kingdome (wherof no forraine forces were euer able to spoile him) but of his sight, the riches which Nature graunts to the poorest creatures. Whereby, and by other his vnnaturall dealings, he hath bene driuen to such grieve, as euen now hee would haue had mee to haue led him to the top of this rocke, thence to cast himselfe headlong to death: and so would haue made mee, who receiued my life of him, to be the worker of his destruction. But noble Gentlemen, said he, if either of you haue a father, and feeles what dutifull affection is ingrafted in a sonnes heart, let mee intreat you to conuey this afflicted Prince to some place of rest and securitie: amongst your worthy acts it shall be none of the least, that a king of such might and fame, & so vniustly oppressed, is in any sort<sup>1</sup> by you relieued."

But before they could make him answere,<sup>2</sup> his father beganne to speake. "Ah my sonne, (said he) how e uill an historian are you, that leaue out the chiefe knot of all the discourse? my wickednesse, my wickednesse: and if thou doest it to spare my eares, (the onely sense now left me proper for knowledge)<sup>3</sup> assure thy selfe thou doest mistake me: and I take witnessse of that Sunne which you see (with that he cast vp his blinde eyes, as if he would hunt for light) and wish my selfe in worse case<sup>4</sup> then I do wish my selfe, which is as euill as may be, if I speake vntruly, that nothing is so welcome to my thoughts, as the publishing of my shame. Therefore knowe you Gentlemen (to whom from my heart I wish that it may not proue some ominous foretoken of misfortune to haue met with such a miser<sup>5</sup> as I am) that whatsoeuer my son (ô God, that truth binds me to reproch him with the name of my son) hath said is true. But besides those truths, this also is true, that hauing had in lawfull marriage, of a mother fit to beare royall children, this sonne (such a one as partly you see, and better shall know by my short declaration) and so enioyed the expectations in the world of him, till hee was growne to iustifie their expectations (so as I needed enuie no father for the chiefe comfort of mortalitie, to leaue another ones-selfe after me) I was caried<sup>6</sup> by a bastard sonne of mine (if at least I be bound to beleue the words of that base woman my concubine, his mother) first to mislike, then to hate, lastly to destroy, or to doe my best to destroy this sonne (I thinke you thinke) vnderuering destruction. What wayes shee vsed<sup>7</sup> to bring mee to it, if I

<sup>1</sup> manner. <sup>2</sup> reply to him. <sup>3</sup> of any use to me to gain information. <sup>4</sup> state.

<sup>5</sup> miserable man. <sup>6</sup> influenced. <sup>7</sup> employed.



should tell you, I should tediously trouble you with as much poysonous hypocrisie, desperate fraud,<sup>1</sup> smooth malice, hidden ambition, and smiling enuie, as in any liuing person could be harboured:<sup>2</sup> but I list it not<sup>3</sup>; no remembrance of naughtinesse delights me but mine owne; and me thinkes, the accusing his traps<sup>4</sup> might in some maner excuse my fault, which certainly I lothe to doe. But the conclusion is, that I gaue order to some seruants of mine, whom I thought as apt<sup>5</sup> for such charities as my selfe, to leade him out into a forrest, and there to kill him.

But those theeues<sup>6</sup> (better natured<sup>7</sup> to my sonne then my selfe) spared his life, letting him go to learne to liue poorely: which he did, giuing himselfe to be a priuate souldier in a countrey here by: but as he was readie to be greatly aduanced<sup>8</sup> for some noble peeces of seruice which he did, he heard newes of me: who (drunke in my affection to that vnlawfull and vnnaturall sonne of mine) suffered my selfe so to bee gouerned by him that all fauors and punishments passed<sup>9</sup> by him, all offices, and places of importance distributed to his fauorites; so that ere I was aware, I had left my selfe nothing but the name of a king: which he shortly wearie of too, with many indignities (if any thing may be called an indignitie, which was laid vpon me) threw me out of my Sea<sup>10</sup> and put out my eyes; and then (proud in his tyranny) let me go, neither imprisoning, nor killing mee; but rather delighting to make me feeble my miserie; miserie indeed, if euer there were any; full of wretchednesse, fuller of disgrace, and fullest of guiltinesse. And as hee came to the crowne by so vniust means, as vniustlie he kept it, by force of straunger souldiers in *Cittadels*, the neastes of tyrannie, and murderers of libertie; disarming all his owne countrey men, that no man durst shew himselfe a wel-willer<sup>11</sup> of mine: to say the truth (I thinke) few of them being so (considering my cruell follie to my good sonne, and foolish kindnesse to my vnkind bastard:) but if there were any who felt a pitie of so great a fall, and had yet any sparkes of vnslaine duety left in them towards me; yet durst they not shew it, scarcely with giuing mee almes at their doores; which yet was the onely sustenance of my distressed life, no bodie daring to shew so much charitie, as to lend mee a hand to guide my darke<sup>12</sup> steps: till this sonne of mine (God knowes, worthy of a more vertuous, and more fortunate father) forgetting my abhominable wrongs, not recking<sup>13</sup> daunger, and neglecting the present good way hee was in of doing himselfe good, came hither to do this kinde office you see him performe towards mee to my vnspeakeable grieve; not onely because his kindnesse is a glasse euen to my blind eyes of my naughtinesse,<sup>14</sup> but that aboue all griefes, it grieues mee hee should desparately aduenture<sup>15</sup> the losse of his well-deseruing life for mine, that yet owe more to Fortune for my deserts, as if he would carrie mudde in a Chest of Chrystal: for well I know, he that now raigneth, how much so euer (and with good reason) hee despiseth me, of all men despised; yet he will not let slip any aduantage to make away<sup>16</sup> him, whose iust title (ennobled by courage & goodnesse) may one day shake the seat of a neuer secure tyrannie. And for this cause I craued of him to leade me to the

<sup>1</sup> deceit. <sup>2</sup> contained. <sup>3</sup> do not desire to. <sup>4</sup> plots, devices. <sup>5</sup> fit. <sup>6</sup> thieves.  
<sup>7</sup> more kindly disposed. <sup>8</sup> about to be promoted. <sup>9</sup> were decreed. <sup>10</sup> See, position as king. <sup>11</sup> well-wisher. <sup>12</sup> blind. <sup>13</sup> regardless of. <sup>14</sup> wickedness. <sup>15</sup> risk. <sup>16</sup> away with.



top of this rocke, indeed I must confesse, with meaning to free him from so serpentine<sup>1</sup> a companion as I am. But hee finding what I purposed onely therein since hee was borne, shewed himselfe disobedient vnto mee<sup>2</sup> And now Gentlemen, you haue the true story, which I pray you publish to the world, that my mischieuous proceedings may be the glorie of his filiall pietie, the onely reward now left for so great a merite. And if it may be, let me obtaine that of you, which my sonne denies me: for neuer was there more pity in sauing any, then in ending mee, both because therein my agonie shall end, & so you shal preserue this excellent young man, who else wilfully followes his owne ruine."

<sup>1</sup> creeping on the ground like a serpent. <sup>2</sup> i.e. the first time in his life that he has disobeyed me.

## EXAMINATION PAPERS.

### ACT I.—SCENE I.

1. Assign a date to the play. Give reasons for your answer.
2. "The opening scene is the basis of the main plot." Discuss this statement.
3. What effect had the joking of Gloucester at Edmund's bastardy upon the after course of events?
4. By what gods does Lear swear? Justify Shakespeare's historical accuracy in this respect.
5. What powers and privileges does Lear retain for himself? How is the weakness of his judgment apparent in this?
6. Trace the imperiousness of Lear in this scene.
7. By whom were the following spoken, and on what occasion?
  - (a) "*Come not between the dragon and his wrath.*"
  - (b) "*He'll shape his old course in a country new.*"
  - (c) "*Thou lovest here, a better where to find.*"
8. Contrast the characters of France and Burgundy.
9. Write out the passage beginning "*The jewels of our father,*" etc., in which Cordelia shows that she sees through the nature of her sisters, and penetrates their designs against Lear.



---

**ACT I.—SCENE II.**

1. "*A credulous father, and a brother noble.*" How far does this remark of Edmund's describe Gloucester and Edgar?
2. Explain carefully: "*This villain of mine comes under the prediction.*" What other indications of superstition are in the play? How does Edmund contrast with him in this respect?
3. Give the plot of Edmund against Edgar. How does it succeed?
4. Try to explain the psychology of Edmund's evil desires.
5. Quote Edmund's speech in which he tries to justify himself as the enemy of society.

**ACT I.—SCENES III. and IV.**

1. What is the first mention of the Fool in the play? Give indications of his affectionate character. What is the main drift of his sallies of wit in this scene? How does he afterwards change his discourse?
2. What injunctions does Goneril give to Oswald to irritate Lear?
3. Kent is "*the type of loyal devotion.*" Support this assertion from the play.
4. Discuss the character of Oswald. Has he any redeeming trait?
5. How does the Fool point out the difference between "*a bitter fool and a sweet fool.*"
6. What charges does Goneril make against Lear's train in order to justify her conduct towards Lear?

**ACT I.—SCENES IV. and V.**

1. Discuss what you know of Albany's character.
2. What indications are there in the play of the physical strength of Lear?
3. Answer briefly the questions below each of the following quotations:
  - (a) "*that which ordinary men are fit for, I am qualified in; and the best of me is diligence.*"
  - (i) Who speaks these words and on what occasion?

(ii) How far are they true?

(iii) What was the speaker trying to do, and how far does he succeed?

(b) "Old fond eyes,  
Beweep this cause again, I'll pluck ye out,  
And cast you, with the waters that you lose,  
To temper clay."

(i) Who speaks these words and on what occasion?

(ii) What was the cause of this outburst, and the immediate result?

(iii) Explain the passage in your own words.

(c) "She will taste as like this as a crab does to a crab.  
Thou canst tell why one's nose stands i' the middle  
on's face?"

(i) Who speaks these words and to whom does he address them?

(ii) Who is the person he alludes to, and what does the word 'crab' mean?

(iii) What is the answer to his question, and what does it mean?

4. Show that his treatment by his daughters was already affecting the intellect of Lear.
5. Write out carefully one of the passages in which Lear curses Goneril.

### ACT II.—SCENE I.

1. Describe the conversation between Edmund and Edgar. How does Edmund account for it to his father?
2. What does Gloucester decide to do with Edgar?
3. Give various reasons for the arrival of Cornwall and Regan to Gloucester's castle.
4. Write out in your own words, bringing out the sense clearly and concisely, the passage beginning:  
"Thus out of season,  
to  
Which craves the instant use" (120-129).
5. If you were taking the part of Edmund in acting the play, what special attributes would you try to accentuate in this scene?



**ACT II.—SCENES II. and III.**

1. Quote a passage showing Kent's cheerful nature under misfortune.
2. Who were the "Bedlam beggars?" By what other names are they denoted in the play?
3. Discuss Cornwall's character and compare him with Albany.
4. Sketch the character of the Duke of Gloucester, both before and in this scene.
5. In what way did Edgar decide to disguise himself? Can you give any reason why he should so choose?

**ACT II.—SCENE IV.**

1. Contrast and compare the characters of Goneril and Regan.
2. Show how Lear mistakes the character of Regan.
3. Describe the dramatic importance of this scene. If you were producing the play, what climax would you try to bring out?
4. "O, reason not the need: our basest beggars  
Are in the poorest thing superfluous."  
Discuss this point of view.
5. Write out, being careful of the division of lines, the passage beginning:  
"Return to her, and fifty men dismiss'd?  
to  
To this detested groom" (lines 206-216).

**ACT III.—SCENES I. and II.**

1. What purpose in evolving the plot is served by Act III. Scene i.?
2. Paraphrase :—
  - (a) "The man that makes his toe  
What he his heart should make,  
Shall of a corn cry woe,  
And turn his sleep to wake."
  - (b) "Close pent up guilts,  
Rive your concealing continents, and cry  
These dreadful summoners grace."

3. Explain :—*"This prophecy Merlin shall make; for I live before his time."*  
Quote the prophecy.
4. What indications have we here of Lear's near approach to insanity?
5. Explain the context of the following passages :
  - (i) "Strives in his little world of man to out-scorn  
The to-and-fro conflicting wind and rain."
  - (ii) "Crack nature's moulds, all germens spill at once,  
That make ingrateful man."
  - (iii) "Then comes the time, who lives to see't,  
That going shall be used with feet."

### ACT III.—SCENES III. and IV.

1. Show the importance of Act III. Scene iii. in connecting the plot with the under plot.
2. Show that this connection is further developed in Act III. Scene iv. by the meeting of Lear and Edgar.
3. Trace the causes and phases of Lear's insanity.
4. Trace the effect of the conduct of his daughters in Lear's conversation with Edgar.
5. How does Edgar describe a serving man? Who was St. Withold?
6. Describe Gloucester's character as it appears in this scene.

### ACT III.—SCENES V. and VI.

1. Compare the different kinds of nonsense spoken by Edgar, the Fool and Lear.
2. "The intervention of the fifth scene is particularly judicious."  
Discuss this statement.
3. Name the different fiends of the play, with their respective avocations. Whence did Shakespeare obtain their names?
4. Answer briefly the questions after each of the following passages :
  - (a) "I will persevere in my course of loyalty, though  
the conflict be sore between that and my blood."
  - (i) Who spoke these words and on what occasion?
  - (ii) What is the 'course of loyalty' he alludes to?
  - (iii) What do you know of the speaker's 'blood'?



(b) "Look where he stands and glares!  
Wantest thou eyes at trial, madam?  
Come o'er the bourn, Bessy, to me."

- (i) Who speaks these words and on what occasion?
- (ii) Explain the passage as far as possible.
- (iii) Who is Bessy?

(c) "Mark the high noises, and thyself bewray,  
When false opinion, whose wrong thought defiles thee.  
In thy just proof, repeals and reconciles thee."

- (i) Who speaks these words and when?
- (ii) Paraphrase the passage.
- (iii) What has the speaker done to need reconciliation?

### ACT III.—SCENE VII.

1. How were the designs of Gloucester to relieve the King betrayed to his enemies.
2. Describe the scene in which Gloucester was blinded.
3. Write out the following passage, being careful of the division of lines:  
"Because I would not see thy cruel nails  
to  
The winged vengeance overtakes such children"  
(lines 58-68).
4. How does Regan's character change in the course of the play?

### ACT IV.—SCENES I. and II.

1. Why does Edgar not admit his true identity?
2. Discuss Gloucester's state of mind as he sets off to Dover.
3. Account for the change in Albany's actions. What effect has this change upon the action of the play?
4. To what does Goneril refer when she says, "*One way I like this well?*" What opposite view does she also take of the circumstance?
5. Paraphrase:  
"It is the cowish terror of his spirit  
to  
A mistress's command" (II. 12-21).

6. Write out the passage :

*" Yet better thus, and known to be contemn'd,  
to  
Owes nothing to thy blast."*

### ACT IV.—SCENE III.

1. The play is said to be "a breach of family ties." Illustrate this from the play.
2. How did Cordelia receive the letters of Kent?
3. Discuss the following, giving any alternative reading.  

*" There she shook  
The holy water from her heavenly eyes,  
And clamour moistened."*
4. Why did the King of France return to France? Whom did he leave in command of his forces?
5. Why does not Lear wish to see Cordelia?

### ACT IV.—SCENES IV. and V.

1. "*The Gods are just.*" Illustrate this statement from the play.
2. Quote the reasons given by Cordelia for leading a French Army into England.
3. Explain :
  - (a) "*'Tis known before our preparations stand  
In expectation of them.*"
  - (b) "*Lest his ungoverned rage dissolve the life  
That wants the means to lead it.*"
4. What indications in the play can you find of a belief in the influence of the stars and planets?
5. What does Regan want from Edmund? Has she shown any affection towards him before this moment?



### ACT IV.—SCENES VI. and VII.

1. "O, matter and impertinency mixed!

Reason in madness."

How far is this statement about Lear true?

2. How does Edgar manage to persuade Gloucester that he has fallen from the cliff?
3. What different disguises does Edgar assume? It is difficult to account for Edgar's continued self-concealment from his father. Can you suggest any reason?
4. Relate the death of Oswald. Give the substance of the letter found upon him. What effect has this letter upon the subsequent action of the play?
5. Write out the passages describing the precipice, beginning:  
     " How fearful  
     to  
     Cannot be heard so high " (11-22).
6. Give a brief account of the scene in which Lear, after awaking, recognises his daughter Cordelia.
7. Give the examples by which Lear illustrates the "abuse of authority."
8. What measures are taken to restore Lear? Discuss these measures in relation to our modern treatment of madmen.

### ACT V.—SCENES I. and II.

1. Paraphrase:

*"Where I could not be honest,  
 I never yet was valiant: for this business,  
 It touches us, as France invades our lands,  
 Not bolds the king, with others, whom, I fear,  
 Most just and heavy causes make oppose."*

2. Comment upon the brevity of the battle scene in Scene II.

3. To what do the following refer?—

(a) "*Our sister's man has certainly miscarried.*"

(b) "*I can produce a champion that will prove  
What is avouched there.*"

(c) "*Let her who would be rid of him devise,  
His speedy taking off.*"

4. Compare briefly the character of Edmund with that of any other of Shakespeare's villains. Do you ever feel sorry for him?

### ACT V.—SCENE III.

1. Compare and contrast the characters and actions of Edgar and Kent.

2. Is it reasonable to expect a happy ending to the play? Discuss this question.

3. Give the several deaths of Regan, Goneril, Gloucester, Lear and Cordelia. How many of the principal characters in the play survive?

4. Describe the quarrel of Goneril and Regan for the hand of Edmund. How was it ended?

5. Describe the combat between Edmund and Edgar, and explain the laws of chivalry under which it was conducted.

6. Quote the lines in which Edgar explains the reason for his disguise, beginning:

"List a brief tale  
to

Burst smilingly" (182-199).

### GENERAL QUESTIONS.

1. Show that the Fool both emphasizes and relieves the tragedy of the play.

2. The play has been said to be a contest between conscience and imperviousness. Discuss this statement.

3. Distinguish between Lear's real and Edgar's simulated madness.



4. "Edmund's wickedness is entirely unredeemed. He is the *beau ideal* of a villain." Discuss this.
5. Sketch briefly the character of Cordelia. How far would it be true to say that the whole of the plot is subordinated to the single consideration of the development of her character?
6. Trace through the story the growth of Lear's madness.
7. Compare and contrast the characters of Regan and Goneril. Do you ever feel pity towards them?
8. "The Lear of Shakespeare cannot be acted." Discuss this statement.
9. Discuss the character of Albany. Compare him with Cornwall.
10. Answer briefly the questions after each of the following passages :
  - (a) "Love's not love  
When it is mingled with regards that stand  
Aloof from the entire point."
    - (i) Who speaks these words and when?
    - (ii) What is the 'point' to which he alludes?
    - (iii) What is the result of the speech which contains these words?
  - (b) "Thy tender-hefted nature shall not give  
Thee o'er to harshness: her eyes are fierce, but thine  
Do comfort and not burn."
    - (i) Who speaks these words and to whom?
    - (ii) How true are these words?
    - (iii) Who is the woman the speaker alludes to, and what has happened to make him think "her eyes are fierce"?
  - (c) "When we our betters see bearing our woes,  
We scarcely think our miseries our foes."
    - (i) Who speaks these words and on what occasion?
    - (ii) Paraphrase the passage.
    - (iii) Describe briefly the scene which leads up to this speech.
11. Discuss the use of prose in the play.

12. Outline briefly the underplot, and show its relation to the main action of the play.
13. Write out in your own words, bringing out the meaning clearly and concisely, the passage from :  
 "This is some fellow,  
 to  
 That stretch their duties nicely" (II., ii. 99-108).
14. Describe the part played by Gloucester in the play. If you were acting his part on the stage, what characteristics would you try to accentuate most?
15. Write out one of the following passages, being careful over the correct division of lines,  
 (i) from "Life and death ! I am ashamed .  
 to  
 To temper clay " (I. iv. 308-316).  
 (ii) from "I will not trouble thee, my child; farewell :  
 to  
 I can be patient " (II. iv. 218—229).

تیرے شہرے

$$\begin{array}{r}
 8-2-0 \\
 1-4-0 \\
 \hline
 9-15-0
 \end{array}$$

کبھی بھی میرے دل میں  
 خیال آتا ہے



# HOW TO WRITE

OR

## Authorship in its Early Stages

By STANLEY WOOD. 5s.

Authorship  
in its  
early  
stages

THIS book has been designed to fulfil two purposes •  
apparently distinct yet in reality identical.

Good writing bears but little relation to the age of the writer. Dickens said of himself that he "was a writer when a mere baby." On the other hand many famous authors have spent their early days in various occupations far removed from that of writing ; they realised their literary capabilities after middle age and only then put pen to paper and carved for themselves a name honoured among men of letters.

The two purposes of this book have a common motive, for one is to produce a text-book suitable for the needs of the scholar in the Upper School English Classes, the other to provide an incentive and aid to those who wish to make writing a career. The use of the book will ensure concentration and a lively interest in the spade work which must be done thoroughly by all who wish to succeed by their pen.

George Gill & Sons are confident that Mr. Woods' engaging style and his practical and authoritative attack on the subject in *How to Write* will make a ready appeal to all who love the English language or who appreciate correct writing.

*Please write for a "view" copy which will be sent on approval post free.*

**Title**

**Author**

**Accession No.**

**Call No.**

**Borrower's  
No.**

**Issue  
Date**

**Borrower's  
No.**

**Issue  
Date**



TRAGEDY PARADOX

C. L. 30. 822.33 L43 Sp

"This book was taken from the Library on the date last stamped. A fine of  $\frac{1}{2}$  anna will be charged for each day the book is kept over due"

acc 3265

MS. 17L

223

52

8  $\frac{3}{67}$

31  $\frac{3}{56}$

22  $\frac{5}{6}$

18  $\frac{12}{63}$

8  $\frac{4}{67}$  ✓

20  $\frac{4}{67}$

822.33

U 435A

Shakespeare: King Lear.

32.65- { ed. by: A.J. Spilshury

Se 6 '43 705

829

De 7 '42 603

De 7 '42 603

696

829

Jul 17 '44 824

664

De 16 '44

De 2 '44

456

De 4 '44

De 16 '44

De 16 '44

709

709

709

709

709

709

709

709

AMAR SINGH  
GOVERNMENT  
COLLEGE LIBRARY,  
SRINAGAR.

Members of College  
Teaching Staff can borrow  
ten books at a time and can  
retain these for one month.

A student of the college can  
borrow one book at a time,  
and can retain it for 14 days.

Books in any way  
injured or lost shall  
be paid for or  
replaced by the  
borrower.